

METAL FORCES

No. 8

£1.00

METALLICA

TANK

BLACK 'N
BLUE

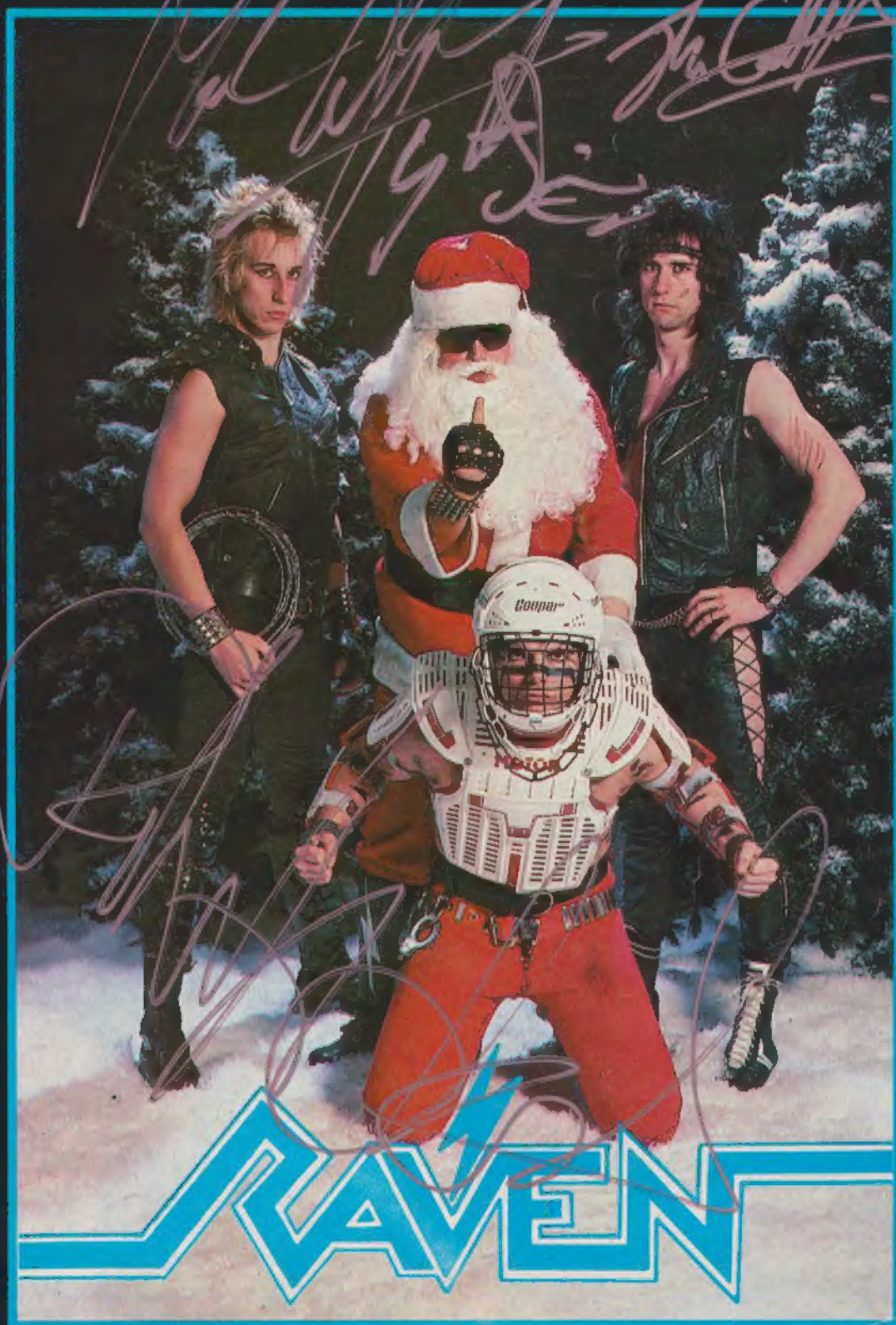
KILLER

WHITE
SISTER

TOBRUK

WITCH

BLACK LACE



EDITORIAL

Well, as another year in Metal history comes to an end we are holding our 2nd annual poll (full details on page 7). As well as giving you all a chance to vote for your particular fav's of '84, it also gives us here at MF a guide to what you, the reader would like to see more of in the magazine. From the mail we've received over the past couple of months, the general census of opinion seems to be the want for more Death/Thrash/Power/Black Metal and indeed articles/interviews with such Death merchants as EXODUS, MEGADETH, RUNNING WILD, NASTY SAVAGE and even CELTIC FROST are all in the pipeline. But METAL FORCES has never intended to be biased towards one form of Heavy Metal in particular, such as the Thrash variety. No, we are primarily an Underground Metal magazine whose main aim has been to serve the vast Underground Metal scene that exists in the World today. A scene that is so often ignored by other magazines, who's formats seem to be restricted to money and hype. Without any real interest for the HM scene in general.

In the past we have put a lot of emphasis on demo and album reviews. But what are your views? Are there too many or not enough? Let us know. Also we are planning to run features on metal scenes around different parts of the World, similar to the Japanese and German specials in previous issues. Again your comments would be welcome.

As you would have noticed we have had to increase the cover price of METAL FORCES, for the first time since we began. This increase, which by the way should have NO effect on our foreign readers (if it does then let us know), has been caused due to the rise in printing costs over the past year.

Finally, all of us here at METAL FORCES would like to wish a Merry Christmas and a Happy New Year to all the contributors, bands, record companies, distributors and most of all to all the readers who've given us such great support throughout 1984 - without you we wouldn't exist. See you all again in January with issue 9.

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PLAYLISTS

BERNARD DOE

1. "Red Hot And Heavy"-PRETTY MAIDS (CBS LP)
2. "Capture The Night"-BRAINFEVER (Mausoleum LP)
3. "Lesson In Violence" - EXODUS LP
4. "The Dungeons Are Calling" - SAVATAGE
5. CHASTAIN (US) Demo

DAVE CONSTABLE

1. "Bathory" - BATHORY LP
2. "Rising Force"-YNGWIE J. MALMSTEEN (Polydor LP)
3. POSSESSED (US) Demo
4. "Hell Awaits"-SLAYER rough mix (no vocals) of new LP on Metal Blade
5. LION (US) Demo

STEVE HAMMONDS

1. "Proud To Be Loud"-HAWAII EP
2. "Giuffria" - GIUFFRIA (MCA LP)
3. LOUDNESS - Tracks from new LP
4. MEGADETH (US) Demo
5. EXODUS (US) Rehearsal Tape

DAVE REYNOLDS

1. "Fighting" - KEEN HUE (Swedish) Demo
2. HELLS BELLES (UK) Demo
3. "Missing In Action" - THE RICHARD SINSEL PROJECT (US) Demo 1974
4. "Giuffria" - GIUFFRIA (MCA LP)
5. "Shadows Of The Night" - BLACK LACE (US) Demo

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Witch

FACE SHREDDING METAL

KELV HELLRAZER talks to PUNKY PERU

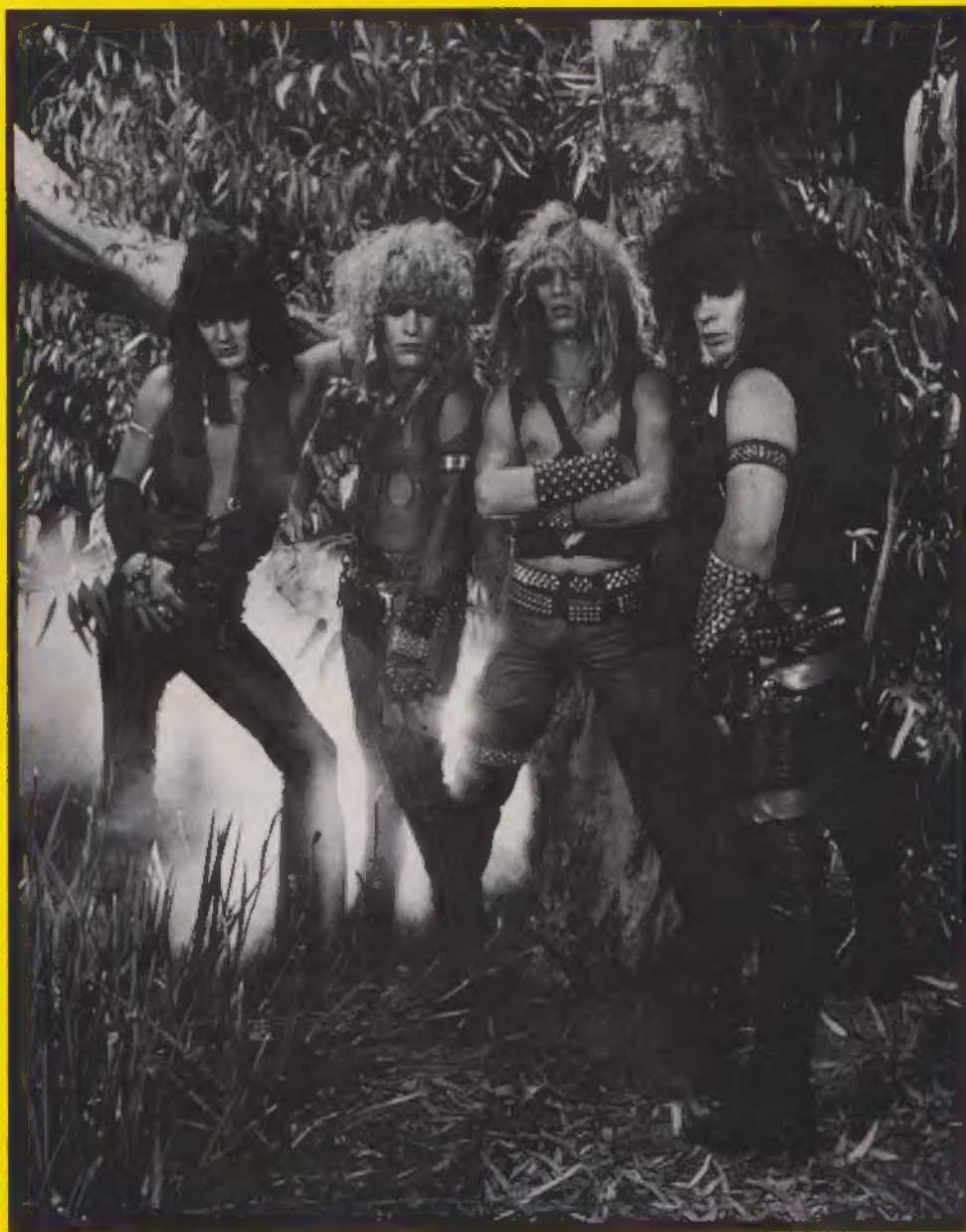
In METAL FORCES NO. 6 I reviewed a mini-album, "The Hex Is On" by the Southern Californian band WITCH. What a wild piece of mayhem that LP turned out to be. Since the review the LP hasn't left my turntable. Boasting such classics as "Damnation" and "Cinderella (In Black Leather)", it's criminal to find out that the boys have not been signed up by one of the majors. WITCH drummer and resident mad-man, Punky Peru, along with vocalist Peter Wabitt, formed their first band together called AMPAGE, in 1979. AMPAGE never really took off, so Punky and Peter split and took up with ex-GREAT WHITE bassist Don Costa, to form another metal unit called DAMIEN in 1980. However, DAMIEN too was short lived as Costa joined OZZY OSBOURNE later that year.

Lead guitarist, Ronnie Too, was bouncing around the local club scene with a number of top level club bands until finally getting together with Peru in the Winter of 1982. Peru again enlisted Wabitt, and along with bassist Jim Warmon (ex-MESSENGER, JEKYLL & HYDE), WITCH was created. Punky takes over "We started hittin' the LA clubs just after we picked up Jim. We used Don Costa's name as a medium for getting gigs as he was well known and all that stuff and we started selling out clubs straight away."

I then went on to ask Punky what his favourite track on the LP was, and also if the heavy sound of the LP, was the sound WITCH really wanted, because bands that look the way

WITCH do usually play commercial rock. "I'd say "Damnation" is my favourite track. Ronnie and I wrote the lyrics for it and the whole band wrote the music. This also goes for the rest of the LP. You mentioned if WITCH were really going

for a heavy sound; well, pretty much. Our newer stuff is not quite as heavy because it's gonna be for airplay; but it's more heavier than anything else on the radio. We are also still writing Heavy Metal stuff because we prefer the



heavier stuff. Actual sound quality wise we are not happy with the production on the LP." So that is why there is no mention of a producer on the LP? Punky laughs "Yeah, the production is not something we're proud of."

Tommy Lee's name was mentioned on the back of the LP so I raised the subject of MOTLEY CRUE. "I used to share a flat with Tommy. He used to live out in Glendale, which is about an hour and a half away from me. So Tommy used to come down to the flat and stay for weeks at a time. Tommy's a real nice guy I pretty much grew up with him. Whilst the other members of CRUE have been taken in a bit by success, Tommy has stayed the same. He's still a real kid. We are the same sort of band as MOTLEY kind of 'Glam Rock' but we're a lot heavier than CRUE."

It's alright having the outrageous image to start with; but if the bucks come rollin' in a'la MOTLEY CRUE, would WITCH be toning their image down like CRUE who used to be much more O.T.T.? "Yeah, I noticed that MOTLEY's stage gear has been getting littler and littler, maybe they're just tired of wearing the stuff. But the image as you mentioned was what CRUE were all about. Our image has been growing and growing. We have been throwing on more and more stuff. How our hair is, is how it is naturally; we haven't got perms and we don't back-comb our hair. I mean if you see Nikki Sixx during the day his hair is flat; he looks like a different person. No we won't be taming our image."

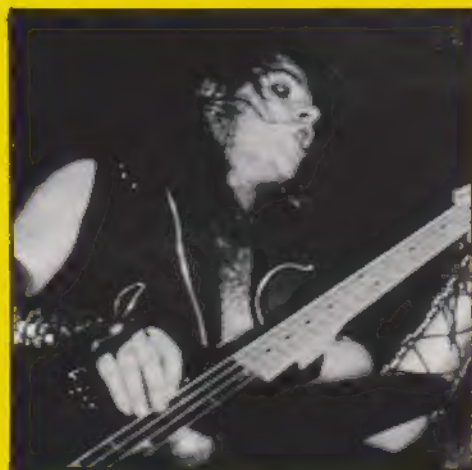
I don't think the LP cover attracts the attention it could, having a backview of a girl donned in suspenders and stockings with hands grabbing her legs. I suggested having the band on the cover would have been a lot better. "The original cover was supposed to have the band on the sleeve, which I thought was a good idea. The girl on the front cover is Mitzi - she was just someone I met at Newport Beach. She's pretty nice looking; so I wanted to use a view of her from the front; but after a lot of discussion we used her back view!"



PETER WABITT



RONNY TOO



JIM WARNON



PUNKY PERU

Who are your favourite bands? Do you like W.A.S.P.? "They're pretty good; I didn't think the music would sell as much as it did though. In fact, I came close to being in W.A.S.P. Don Costa played their first gig with them. As far as personality goes Blackie is kinda tweet, although his attitude isn't that good though, he's just into makin' money. Chrissie Holmes is a real psycho. As far as being outrageous, well I used to shread my face on stage with spikes; you see Costa used to grate his knuckles on the back of his bass and when he joined Ozzy he stopped. So I wanted to top that. So for the first six months I shreaded my face with spikes, it was kinda painful, but it was fun pain." He laughs. "As far as my favourite band goes, I like: SCORPIONS, DIO and KISS. I used to especially like KISS during my high school days."

Who makes your stage gear? "Well, the fishnet jumpsuit with the G-string I made myself. Ray Brown also makes some of our gear. Costa brought me back a few outfits from his travels." What is Costa up to now? "Don, he's puttin' together a band with Tony the drummer from W.A.S.P. They both used to be in DANTE FOX, which is now GREAT WHITE. When he split from OZZY, he asked me to be in M-80. In fact recently he just cut all his hair off. I think he was a male exotic dancer for a while. Costa's a real O.T.T."

Why did you name the band WITCH? Because a lot of people assume that it's a 'Death Metal' band. Maybe the name could hold the band back? "Well, we were gonna call ourselves SAVAGE, but then we found out about the British band. Pete came up with the name WITCH and it kind of stuck. It's a kind of contradiction."

Finally, what about the bands future? "We wanna get a major tour and get out of LA. We went up to Frisco a couple of weeks back and did some gigs; it was pretty bitchin! We're probably gonna do a forty-five, to show the improvement in our song writing. Hopefully it will show a massive improvement in the recording sound." Personally I can't wait for the single.

● ANTHRAX have sacked their vocalist Matt Fallon. This has caused the delay of their "Raise Hell" 12" EP on Megaforce Records, which also features a live version of "Metal Thrashing Mad" plus a new studio version of the SEX PISTOLS classic "God Save The Queen".

The band are now in urgent search of a high class lead vocalist to compliment the intensity of ANTHRAX's new material. Interested applicants should contact ANTHRAX c/o CRAZED MANAGEMENT, 60 York Street, Old Bridge, N.J. 08857, USA.

Once a new frontman has been found ANTHRAX will put the finishing touches to their EP and new album "Spread It". A major US support tour also awaits the band in July.

● Seattle's OVERLORD have parted company. Due to differences between band members, bass player Doug Blake, lead guitarist Kurtiss Lofstrom and vocalist Steven Van Liew have left the band. Band 'leader' Glen Logan has decided not to replace them. OVERLORD (which also included Kenny Kubson on drums) are apparently going to play a farewell show in Seattle shortly. It's hoped that various members appear in new outfits sometime in the near future. METAL FORCES will of course bring you news first on this subject.

● Ex-AMERICADE madman Walt 'The Wildman' Woodward III is now reported to be bashing the shit out of his skins with Los Angeles act SHARKS who recently re-issued their "Alter-Ego" EP in picture disc format through Azra. (Which doesn't feature Woodward of course).

● S-DEATH have parted company with drummer Paulo Columbus. A replacement is being sought. News on the bands EP due on Bullet is still not forthcoming but manager Mick Skinn assures us that the project hasn't, er, 'died a death' as it were!

● ALCATRAZZ are currently recording their third album, tentatively entitled "From The Inside". Produced by Eddie Kramer, it will be their first album for Capitol Records following the bands split from Rocshire Records.



● WORLD WAR III (pictured above) from Pennsylvania, who released a self-financed single "Intensive Care" last year, are currently negotiating a record deal for the

release of their debut album. A demo tape and live material are available from MORNINGSTAR MANAGEMENT, 12 Sanderstead Hill, South Croydon, Surrey CR20HB, ENGLAND.

● Look out for four new album releases on Mike Varney's Shrapnel label in the New Year. San Francisco's HEXX (formerly PARADOX), GRIFFIN, TRAUMA (METALLICA's Cliff Burton's old band) and Ohio's CHASTAIN, led by guitarist Dave Chastain, all release their debut albums to mark Shrapnel's change in direction towards a heavier, more progressive sound.

● HAWAII are planning to release a new EP, "Proud To Be Loud", on their own label in the near future. Meanwhile details on the newly formed HAWAII fan club can be obtained by sending an SAE/IRC to HAWAII Fan Club c/o Darryl Amaki, 769 Hoomalimali St., Pearl City, Hawaii, 96782, USA.

● Original ANGEL guitarist Punky Meadows is rumoured to have joined MICHAEL BOLTON's band.

● MEGADETH and ABATTOIR have both signed recording deals with New York's Combat Records. The latter's debut album will include a version of the MOTORHEAD classic "Ace Of Spades". Meanwhile ABATTOIR's guitarist Juan Garcien has left the band to join AGENT STEEL who are fronted by former ABATTOIR vocalist John Cyriis.

● Jim May has informed METAL FORCES that LEGS DIAMOND have signed a new recording deal with Polygram.

● Heavy Metal Records have just released a compilation album entitled simply "Heavy Metal Records" which features tracks from ACCEPT, SANTERS, WRATHCHILD, TEAZE, JIM DANDY, DIANNO, PET HATE, ELOY, RECKLESS and BULLET.

● Crazy rumour of the month is that VAN HALEN will be splitting up early next year, and it's being suggested that Eddie Van Halen (who has reported to have been playing with pop-metallists SCANDAL) will be teaming up with former BABYS vocalist - John Waite. Another METAL FORCES exclusive from a totally unreliable source!

● CORRECTION: In our interview with THE RODS drummer Carl Canedy in MF 7 it was stated that the last ANTHRAX, EXCITER and T.T.QUICK albums were recorded in the Combat Studios - this should have read MEGAFORCE STUDIOS. Our apologies to both Carl and Megaforce for any embarrassment caused.

KILLER

SHOCK TACTICS



When it's time to compile my fav. albums of the year, one album sure to figure high on the list is KILLER's "Shockwaves". The album is a superb mixture of melody and raw, hard driving metal with two vocalists who both have distinctive, although contrasting voices that give the Belgian trio a rather unique sound.

KILLER were formed back in 1980 by lead guitarist/vocalist Shorty and drummer Fat Leo both previously with rock band MOTHERS OF TRACK. They recruited former TRASH bassist and singer Spooky and signed a recording deal with WEA in Belgium.

The band recorded two albums for WEA - "Ready For Hell" in 1981 and "Wall Of Sound" in '82 - before leaving and becoming the first band signed to the newly launched Mausoleum Records in April 1983. Around this time Fat Leo decided to give up playing the drums and was replaced with the equally ridiculously named - Double Bear.

Mausoleum re-released both "Ready For Hell" and "Wall Of Sound", as well as including two of KILLER's tracks on their mini-album compilation - "If It's Loud, We're Proud" - before putting the band into the Rainbow Studios in Belgium to

record the aforementioned "Shockwaves" album.

Ever since their first album release KILLER have always been compared to MOTORHEAD a comparison that guitarist Shorty detests: "We don't like that at all" says Shorty. "I think the reason we are always being compared to them is because we are a 3-piece band, dressed in leather, just like MOTORHEAD were when they started out. Also Spooky has a rough voice. But in our music there's a lot more melody in it than MOTORHEAD, who are just a hard band. We also play hard but we try to put in a bit of melody."

Although the band have gaged constantly throughout the continent over the past few years it's only quite recently that they've brought their live show onto British soil. Their UK debut gig was at the Royal Standard in London, where they put on an 'intense' performance to say the least. However, before the Standard gig KILLER were due to play at the 3-day Rock Festival in Great Yarmouth which was organised by some other magazine, whose name escapes me for the moment. Anyway, Jos Kloek, the bands manager and producer of their "Shock-

waves" album, takes up the story: "Well, we arrived on time for the gig on the Friday but all our gear had been held up at the Customs in Dover. Our gear eventually arrived at 6.00 pm and we were due on stage at 7.00 pm. But the stage manager said that it was too late for us to do any kind of soundcheck. Then the promoter said he would get us on the bill for the Saturday show - he even announced this to the audience. But when Saturday came he told us that MOTORHEAD didn't want us to play because they (MOTORHEAD) needed a lot of time to set up their gear". All a little dubious when you consider that there was no live act between 7.00 pm (when KILLER were due to play) and 9.00 pm when DUMPYS RUSTY NUTS took to the stage - MOTORHEAD didn't appear until 11.00 pm. I wonder how much influence KILLER's reputation as "MOTORHEAD clones" had on Lemmy and Co's request for the Belgian's to be dropped from the bill?

As for the future? Well KILLER are currently working on their next studio offering. But in the meantime it seems likely that Mausoleum will be releasing a live album prior to anymore studio material. Also 1985 should see a lot more of the Belgian trio in the UK.

If you like your metal raw with maximum energy and a touch of melody thrown in on top, then be sure to catch KILLER next time around.

BERNARD DOE

Metal Forces Poll

Yes it's time for the second METAL FORCES poll. Last year's results saw METALLICA pick up the top spots in the Best Album, Best Band and Best Guitarist (Kirk Hammett) categories. How will they fare this time around in the face of very strong competition from the likes of hard-core favourites such as SLAYER, IRON MAIDEN, MOTORHEAD or even outstanding acts such as WHITE SISTER, DIO or VENOM? Can Steve Harris retain the title of best bassist? Who are the next big thing? Vote now for your faves! Send your Top 3 nominations (in order of preference) in each of the categories listed below and send them to: METAL FORCES POLL '84, 17 LIVINGSTONE LINK, CHELLS, STEVENAGE, HERTS., SG2 OEP, ENGLAND. to reach us no later than January 27th 1985. Results will appear in MF no. 10.

This year everyone who votes will have their name entered into our lucky dip (or not so lucky as the case maybe) and be in with a chance of receiving some freebies. First person out of the hat will receive an original mint copy of IRON MAIDEN's rare classic 7", "Soundhouse Tapes" EP and there are stacks of runners-up prizes too, including assorted albums and T.Shirts from such bands as AVENGER, METALLICA, PRETTY MAIDS and CHARIOT. So state preference of bands as regards prizes when sending in your votes, and remember this poll is the only one that reflects the TRUE picture of HM popularity.

The categories are as follows:-

BEST ALBUM/MINI-LP, BEST SINGLE/EP, BEST BAND, BEST LIVE BAND, BEST GUITARIST, BEST BASSIST, BEST DRUMMER, BEST KEYBOARDIST, BEST FEMALE VOCALIST, BEST MALE VOCALIST, BEST DEMO TAPE, YOUR TIP FOR MAJOR SUCCESS IN '85, MOST RIDICULOUS THING IN METAL.



UNDERDOG

Rabies in Town

Produced by ALEX GIETZ

UNDERDOG RABIES IN TOWN




Small 8331 Eye 78331



Brain Fever

Small 8331

Capture the Night



Brain Fever

Produced by AXEL THUBEALVILLE



CHINAWITE

Run for Cover

Produced by KEVIN Spike MALONEY

Small 8331



CHINAWITE

Run for Cover

Small 8331

IF IT AINT HEAVY
IT AINT ON

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CHAIN REACTION

Split The Atom!

First the demo reviews now a fully-blown feature on the band from Oxford who caused quite a stir with their first demo, since then however they have released another two demos which were not really up to the standard of the first. METAL FORCES looks into the bands history and what the future may hold for them.

To begin with the history lesson: CHAIN REACTION were formed by drummer Robbie Serrano and guitarist Keith Spaulding, the original bassist Nick Pannier was obtained through an ad in the music press. They then started out with the original moniker TAKTRIX. John Rigg joined soon after and he takes up the story from there. "I had been advertising for a band for some time and they just asked me to audition. Up until then the band had been playing mostly covers with the odd original thrown in, but soon after I joined, I was writing a lot of new material. Singer Derek Hodge was next to join after travelling all the way from Cornwall for the audition. It took about a month for all this to happen and the line-up was completed early July '83. After Derek joined he took over the lyric writing. We then changed the band's name to CHAIN REACTION which was the name of Derek's old band. Since then Keith has left and our new bassist is Mike Mole."

The reaction for the first tape was very good, how do you account for the good sound that you got? "The demo was done only a few weeks after the line-up was completed, everyone in the band was trying something new at

that time, so the tape was pretty spontaneous. Everything seemed to click together in the Studio and this comes across on the tape."



Has it helped you gain a bigger audience though? "We haven't yet built up a large following (but we're working on it!) Strangely enough most of the people who follow the band around are not from the Oxford area. People in our area don't seem to like the style of music we play. We get our best reactions at gigs when we play away from our own area. Best reaction so far was when we supported BUDGIE at The Marquee in April."

We've made lots of European fans as a result of our demo reviews in METAL FORCES and other mags particularly in Holland and North America."

Subsequent demos haven't proved as good as the first, any reason why? "Individually as musicians we have progressed a lot since the first demo. I think the songwriting has improved as well. But perhaps the other two tapes have not perhaps captured the energy of the first one. If we could get some studio time with a good producer who could get the sound we wanted then we'd come up with something a lot better. The third tape came about because we had a lot of new material which sounded slightly different."

As for the future? "Well, our main priority is to get something on vinyl, so more people have a chance to hear us. Some management and financial backing would also be nice!"

STEVE HAMMONDS

Coming next issue

EXODUS

GRIM REAPER

SIN

RUNNING WILD

JACK STARR

DEMO-LITION

VICE

Of late, when we receive a demo from a new American metal act here at METAL FORCES, it's a fair bet that, that band is going to be a power metal band sounding an awful lot like METALLICA. Which I guess speaks volumes for the impact that METALLICA have had on the metal scene in 1984. Now as you know I love my thrash metal but the problem is its getting to the stage where a lot of bands are purely going through the motions of playing as fast as possible with little thought of creating any identity for themselves.

New York's VICE however seem to be an exception to the rule. Yes, they are a power metal band any yes, in the main, they sound like METALLICA. But the material included on the bands two demos to date suggests that VICE have that little extra bit to set them above the pack. Tracks like "Mutants March"/"Ready To Fire", "Do Unto Others" and "Take Cover" should have



them banging in their masses from L'amours in Brooklyn and The Stone in San Francisco across to The Dynamo in Eindhoven.

VICE's line-up is packed with talent. Vocalist Dave Samalin, guitarist Ken Villeneuve, bassist Kenny Wexler and drummer Charlie (M.U.Y.A.) Terhune all gel to produce some of the best power metal to emerge from the States this year.

Surprisingly VICE have no vinyl product out yet but hopefully that should soon change. Meanwhile, you can sample the band's talents for yourself by sending 5 dollars for a demo containing the aforementioned tracks plus "Running Wild" and "When It's Hot" to VICE, P.O. Box 784, Loch Sheldrake, New York, 12759, USA.

BERNARD DOE

LIEGE LORD

All the info I have on this Connecticut band is that they cite PRIEST, MAIDEN, ACCEPT and RAVEN as their influences and the line-up comprises of Andy Michaud (vocals), Matt Vinci (bass), Tony Truglio (guitar), Pete McCarthy (guitar) and Frank Cortese (drums). Their demo shows signs of a potential killing machine in the works, but not of the (S)DEATH metal and total blur genre.

It's easy to see the MAIDEN influence in "Prodigy" - y'know, the usual reliance on bass and drums with the two guitarists doing their bit before they all head down for a race to the end. The definite star of LIEGE LORD is vocalist Michaud who sounds like

he's into, yes, you've guessed it, Uncle Rob Halford but also has a bit of Geoff Tate in his voice too. Michaud's best moments are on the excellent "Dark Tale" and the rock solid "For The King" which is by far and away the best track



on the demo and the sort of stuff QUEENSRÛCHE should be doing instead of all that self-indulgent dross they do now.

LIEGE LORD are as tough as Conan, as metal as Bernard Doe's heart and as together as Lita Ford's tits (cheap sexist remark for the benefit of our Assistant Editor) - "Rage Of Angels" sounds familiar and a little like grand old FATE whilst "Wielding Iron Fists" is war torn metal, but yeah, "For The King" is where LIEGE LORD strike the most. Thumbs up to the yanks again for another great real metal band.

Write to: LIEGE LORD, 39 Fawn Dr., Stamford, CT 06905, USA.

DAVE REYNOLDS

KRIMSON KROSS

This is probably the best unsigned band in Houston today. KRIMSON KROSS were formed in 1982 by singer Daron Douglas and guitarist Jack Mize. They later added bassist Joey Gamino and Bryan Thornton to complete their line-up.



Earlier this year, they released a 7" single "Dogs Of War"/"God Bless The Damned" on a self-financed label. The band is a very energetic foursome and that can best be heard on the song "Dogs Of War". Their sound is a straight ahead/thrash metal set off with Daron Douglas' "Ozzy-esque" vocals. Their single is available to the public and can be purchased for \$1.00 (add \$1.00 postage in US and \$2.00 air postage - foreign). Write to KRIMSON KROSS at: 3914 Mandell, Houston, Texas 77006, USA.

To quote KRIMSON KROSS' biography sheet, "We are symbolism, we are shock, we are rage!" MIKE VERGANE

SERMON

More German metal, but despite the name SERMON's music has nothing to do with Satanism as you might expect. Formed in October 1983 this 5-piece of Peter Jageter (vocals), Andreas Soontag, Joachim Rohrich (guitars), Jurgen Navarr (bass) and Detlef Jakubigk (drums) play metal that shows strong MAIDEN and SCORPIONS influences.

All the members are only 19-years-old and tracks like "Kick Down" and "Pneumatic Hammer Rock" indicate that the band could be around for a long time to come, and are certainly worth checking out. The band can be contacted at: SERMON C/O Joachim Rohrich, Jeddinger Str. 11, 2800 Bremen-Mahndorf, WEST GERMANY.

KEN ANTHONY

Previously on the famous Guardian label (famous for the mighty HELLANBACH and the sultry SATAN) and given a rave review in that other mag by the legendary Big X, who claimed they were the next SAVAGE or SHY (eh!). Well that I can't confirm either way but what I can say about this poorly recorded demo is all good.

They have an excellent Anglo/US sound which comes across better than some bands I could mention. "Forgotten Soldiers" shows their class with its subtle melodies and ever changing moods, which really do put them in another league. Another pointer is "Oriental Lady", a slightly faster number which leans towards a very laid back radio song, a la JOURNEY, without actually going into it 100 per cent.

Since recording the first LP they have made one line-up change, bringing in Mike Muskett for Dave Merrington on guitar. The rest of the line-up has remained unchanged (Mark Duffy-vocals, Pete McArdle-

SURFACE

Like Steve Hammonds I get irritated by all these British bands trying to sound like American pomp metal acts and failing miserably. SURFACE are surprisingly good in so much as they're trying to be original and not sounding like they're hoodwinking people into believing they come from LA or New York.

The four-track demo handed to me by the band in Shades was recorded in UB40's studios in the centre of their hometown Birmingham (an old-time haunt of EMI signed TOBRUK) and they are the first to admit that quality is lacking but I feel it's not a bad attempt.

A six-piece featuring Gez Finnigan (vocals), Mark Davies (guitar), John Bennett (keyboards), Mike Cheshire (lead guitar), Jamie Hawkins (drums) and Ian Hawkins (bass), they're young and enthusiastic enough to be able to 'Go For It'. The only criticism I have is that the rhythm section sounds too plodding and unadventurous. SURFACE employ a style adopted by a lot of UK bands with a chugging drum and bass line that drives me up the wall - listen to "Someday" for an example of what I'm talking

MILLENIUM

guitars, Dave Price-bass and Steve Mennell-drums).

Of the rest of the songs "Holy Knight" is an excellent boogie type number which should be a great crowd pleaser. "Caught In The Warzone" has a good crunching, growling sound to it. They seem to go to town on this cut, to produce a metal song of epic proportions. All the members have gelled at the right time and it's paid dividends I can tell you.

Onto the last song, which is my personal favorite. "Run To The West" shows singer Duffy in full flight producing a crisp clear vocal performance which proves some HM vocalists can actually sing. All points well to a good future for this Northern band, a good tip for the top.

For more info: MILLENIUM, 14 Chillingham Court, High Grange, Billingham, Cleveland, TS23 3UT ENGLAND.

STEVE HAMMONDS

about (or even SURVIVOR's "Eye Of The Tiger" - they should know better!)

SURFACE have a strong vocalist in Gez Finnigan and this boy will probably go far, at times he has a bit of Gillan in his voice, most apparent on "No Good" the demo's best track.

At present the guys are trying to garner record label, agency and management interest. Good luck to 'em.

Contact: Jamie, 267 Cotterills Lane, Alum Rock, Birmingham, ENGLAND.

DAVE REYNOLDS

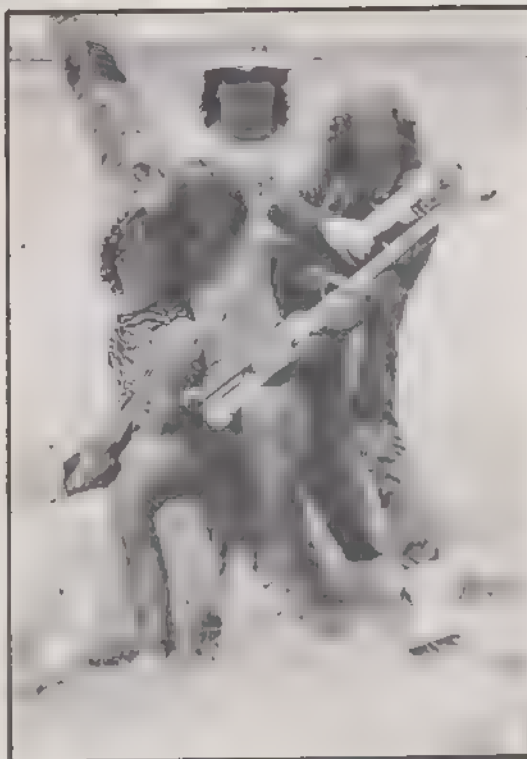


CHRISTI

Hailing from the exotic location of the Bahamas, CHRISTI hope to become the Island's biggest export since Bacardi Rum. And why shouldn't they! After all, they are already acclaimed to be the most popular rockers in their native Nassau through some carefully selected and self-financed gigs, and these guys have a helluva lot of sus. So, why should their success stop there!

Led by the very talented Frampton lookalike Johnnie Christie from where the band get their name, albeit without the 'E', these boys mean business. Judging from the sound of their first demo the guys come across like a powerful NIGHTRANGER although age-wise unlike NR, where you wouldn't get much change out of thirty, the oldest of these athletic-boppers is just twenty, giving them plenty of time to bust out of their Paradise Isle of Nassau and kick some serious-ass across the water in the US and Europe too.

As aforementioned, the nucleus of the band is Johnnie Christie(20) lead guitar and vocals, John Griffin(20) drums, percussion and vocals,



Kim Kareta(16) bass guitar and backing vocals and Billy Mead(17) rhythm guitar and keyboard.

The eight-track demo commences with "Won't Let Go" which is very DEE LEPPARD sounding with some nice keyboard passages from Billy Mead. Johnnie Christie puts in some Brad Gilles style finger-work in this number; and from the guitar licking to the Brian Johnson style screams of "She Steals The Show" (from drummer John Griffin).

fin), I love every second of it. "Long Distance Love" sounds very NIGHTRANGERish but a bit more powerful as mentioned before. "Fade Away" starts with very delicate keyboards, then changes into a mid-paced gem with some Kyoji(WOW)Yamamoto type guitar heroics from the multi-talented Johnnie Christie. "Free" is the real rocker of the demo; it has a very NWOBHM sound to it. "Locked On You" returns to CHRISTI's old melodic again, although this number features dual vocals from Christie/Griffin. Whilst "Mad Men" features drummer John Griffin on lead vocals. AC/DC fans should love this number because Griffin sounds exactly like Brian Johnson. Never have I heard such a powerful pair of lungs on someone so young. The demo closes with "Shine On" a ballad type classy affair with some nice vocals/lyrics from Johnnie Christie.

Anyway, the band hope to have a European deal soon and judging by the demo's quality it shouldn't be too hard. Interested parties can contact the band: CHRISTI, P.O.Box No. 1628, Nassau, BAHAMAS.

NIGGZ/KELV HELLRAZER

VICIOUS CIRCLE

West Germany has a habit of producing very good HM acts (viz: SCORPIONS, ACCEPT, WARLOCK, GRAVEDIGGER, SADO, STEELER etc) and very average HM acts (HARDWARE, FAITHFUL BROTHERS etc) like everywhere else, but when they're average, they are AVERAGE. (I haven't heard a really bad German act - yet!). VICIOUS CIRCLE are a very average HM act but now that they've been signed to the Berlin based Noise label, home of the lethal GRAVEDIGGER (not to mention those deceased hard-core Swiss horrors HELLHAMMER) they could be turned into something at least worth purchasing their product for.

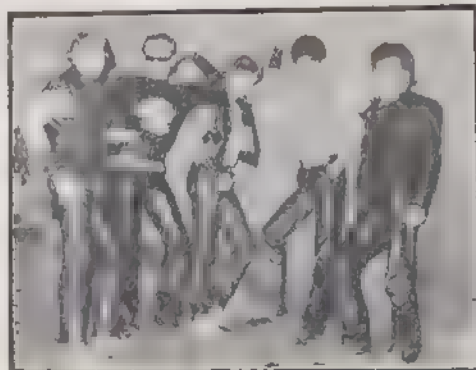
VICIOUS CIRCLE are based in Willebadessen near Paderborn (an area

I know well having once lived near there for five years) and the first fruits of their tie-up with Noise will be a four track EP titled "Take It". As far as the groups demo is concerned there isn't anything suprising featured in its four tracks. "Down The Highway" isn't too bad and reminds me a lot of the good CUTTY SARK mob, vocalist Joachim Wittmann sounds very much like SARK's Conny Schmitt. The track ends with the car crash right out of the KISS "Detroit Rock City" groove. "Hard Days" has a good guitar sound from Arnold Sprenger but is pretty dismal otherwise. "Hard Time Of Loving You" is a bit interesting with an inventive keyboard intro from Gerd Klik and a tough rhythm by Georg

Knaup (bass) and Dieter Kratochwil (drums) but ultimately the song is boring. "Nightmare" closes with a more uptempo, contemporary metal sound.

The demo costs £3.00 cash or \$4.00 US Dollars from Arnold Sprenger, Auf Den Angern 14, 3533 Willebadessen, W. GERMANY.

DAVE REYNOLDS



ENFORCER

Heavy duty. ENFORCER, self-proclaimed defenders of metal from Chicago have been together since 1982 after various members had paid their dues on the club circuit playing covers and now declare the intention of playing "Metal 'til Death".

The band is: Scot Tomaras (drums), Brian Lee (guitar), Doug Trevison (vocals) and Chip Jurkovic (bass). The band's latest demo is a combination of two separate excursions to the recording studios "Salem's Curse" and "Final Conflict" were recorded along with "High Treason" in March, whilst more recently "Born To Avenge" and "Bury The Knife" were laid down to complete the package.

ENFORCER will be appearing on the World Metal Report compilation LP due shortly and intend putting out something themselves next year. The demo? ENFORCER are one of the heaviest bands I've heard all year - they kick ass and how!

"High Treason" has all the elements of being an atmospheric metal stormer,



the drum sound is unbelievable and Trevison can yelp and scream like the best US metal vocalists.

They may look a bit silly but they know how to get the heads banging with the hard-core boyz here (And you thought all journalists stood at the back, nearest the bar

- Not US!!). "Born To Avenge" brought me to uncontrolled bursts of frenzied, gonzo air-guitaring and head shaking. This is the stuff of which metal men's dreams are made of (well, that and Italian nymphomaniacs!). This is the thrash-metal death world of S-DEATH... but ENFORCER do it consider-

ably better than the Florida perverts (what will Kryss Foxx make of this Reynolds?! - ED.) Savage, so savage!

"Salem's Curse" has an acoustic intro before getting into heavy water and slushing its way through as well as can be done in iron wellington boots. Trevison spits out the lyrics almost like a R.J.DIO clone here.

"Bury The Knife" (preferably in DURAN DURAN's backs) continues in Heavier than a bulldozer vein. Brilliant stuff. This is the second best number on the demo. Al. Hear those guitars scream in pain. Lastly, "Final Conflict" closes with a drawn out, slow-paced vehicle for the talents of Brian Lee.... another one of those potential American guitar heroes.

Write to: 290 Seventh St., Suite 2B, Wheeling, IL 60090, USA.

(This mega-death demo can be yours for 5 dollars if already living in the US or 6 anywhere else. The band send 'em out on high bias C-60's.)

DAVE REYNOLDS

RESLESS

Not exactly a demo review but a look at a band with a debut indie single on their own Flying Dog label. RESLESS (with no 'T') come from New Jersey and are: Jim Cardinale (guitar), Drew Andrews (bass), Kevin McCarthy (drums) and Kurt Stahl (lead vocals/guitar) who writes "Dave, if you could review our 45 in your magazine we'd appreciate it very much. I'm sure you'll enjoy it!"

Well, it's a bit rough and raunchy but not bad. Side-A features "Don't Understand" that begins with a garbled question at the start then Kurt tells the guy "NO! EAT SHIT!" and they go into the cut. What's it all about Kurt? The guitar breaks are good and everything is pretty well together.

Side-B's "The Power" is a bit more intense, very American in sound obviously - well the type of sounds American



metal bands make on indie releases I mean to say. The guitar playing is again spot on whilst the rhythm section struts along proudly. All in all a rather good debut for an underground HM band of the type M.F. is renowned for covering.

To get in touch with RESLESS write to 727

Westwood Ave., Riverdale, NJ 07675, USA.

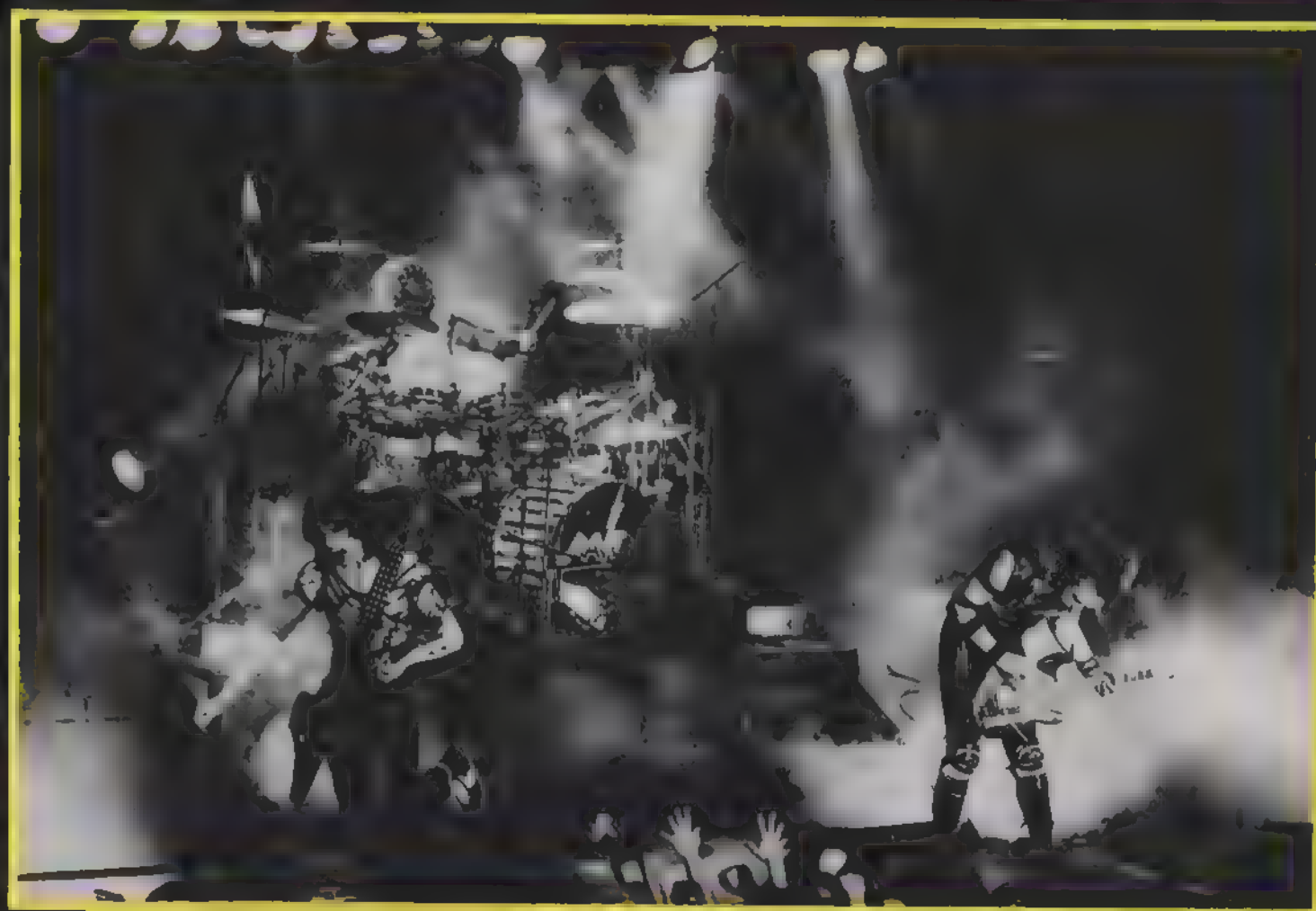
DAVE REYNOLDS

Any bands wishing to be included in DEMO-LITION should send tape, photo and full band biography to: METAL FORCES, Demo-Lition, 17 Livingstone Link, Chells, Stevenage, Herts, SG2 OEP, England.

RAVEN

ASHES TO ASHES

KEE DOUGHTON Talks To JOHN GALLAGHER



Remember when NEAT Records used to embody the spirit of the New Wave of British Heavy Metal? Indeed, the nostalgia that accompanies a listen to such early NEAT classics as BLITZKRIEG's "Blitzkrieg", ARAGORN's "Black Ice", JAGUAR's "Axe Crazy" or

TYGERS of PAN TANG's "Don't Touch Me There" is an intense reminder of just how much fun it was to search for such vinyl indie gems and predict exactly how far the respective bands would make it on their trek to HM fame and fortune.

Despite favourable fan predictions, however, the unfortunate truth was that the indie bandwagon was little more than a temporary novelty amongst British circles. Most indie acts never got past that magic single or debut LP before fading into ob-

livion and dying a quick death. However, a few bands did manage to escape the clutches of independent limitation to further their progress towards superstardom. Among such survivors, RAVEN are certainly the greatest hope for future UK audio achievement: the famed "athletic rock" trio have done nothing but elevate themselves from strength to strength on a slow-but-sure quest for their deserved status under the hard-rock limelight. Formerly renowned as one of the pioneer stablemates of the aforementioned NEAT label, RAVEN first proclaimed their existence through the release of their debut single, "Don't Need Your Money" in 1980. The downright charisma and uninhibited energy of that track defined RAVEN's sound as

its foundation together in the form of such pioneer sources of NWOBHM trivia as Kerrang's "Armed and Ready" section, Geoff Barton-era Sounds, Aardschok magazine from the Netherlands, Ron Quintana's legendary Metal Mania and other equally ahead-of-the-times hardcore sources. Such magazines were obliged to praise RAVEN and acknowledge them as one of the first of the "new" generation of metallists with a sound and image that was indeed drastically unique. By the time the band's debut album, "Rock Until You Drop", was unleashed onto the frenzied legions of NWOBHM followers, drummer Wacko, bassist John Gallagher and guitar-wielding brother Mark Gallagher were cult legends. And the rest, of course, is history.

ously the band are determined to make their last release on current label Megaforce a huge tour de force. "Live at the Inferno", a monolithic double-live LP to be released exclusively by Megaforce Records, has proven to be the most ambitious outing yet for both band and label.

"The album's managed to capture our live 'feel' and intensity very well", declares John Gallagher contentedly. "We'll be adding some numbers that have not been heard in awhile like "Let it Rip" (first heard on 1980's "Brute Force" compilation), as well as some solos and things. For instance, Mark does a guitar solo unlike anything you've ever heard - kind of a variation on his solos on "Star War" - really spacey-sounding stuff.



a unique blend of garage thrash and punk-come-metal lunacy and established the band as NEAT front-runners amidst the flurry of indie activity steaming forth at full tilt. Appearances on such landmark UK compilation albums as "Brute Force" and the NEAT sampler tape "Leadweight" followed, as did a second single, "Hard Ride".

Fortunately for the band, the heavy metal underground as we know it today was cementing

Currently, however, the band are partaking in what could very well be their biggest advancement so far. However, their American antics during their lengthy stint on Stateside soils have been surrounded by a fog of mystery, especially when one considers that the band have been in foreign territory since the beginning of May! Yet, much has been accomplished - the band are set to enlist into the ranks of Atlantic Records, and simultan-

"Also, this will be the last disc we do for Megaforce Records, so we're gonna go out with a bang. Everything has been really well-done, clear down to the packaging, and we're very proud of the work that's gone into it".

While the band's live outing will serve as their epitaph to Megaforce Records, that band are already furthering their vinyl developments with Atlantic Records, who are set to release RAVEN's next studio opus, "Stay Hard", in late Jan-



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uary/early February.

Last year's "All For One" showed a definite sense of progression within its grooves, and John was quick to describe "Stay Hard" as "another step ahead from "All For One", just like "AFO" was a step ahead from "Wiped Out". The song-writing's better, and we've worked a lot harder on the vocals, applying a lot of real strong vocal melodies and backing vocals.

"We've also tried to be as innovative as possible on this album, applying a lot of new techniques to our sound. There are one or two songs, for instance, that use the same type of "quiet" sections that you might remember back from "Run Silent/Run Deep" and "To the Limit/To the Top"; the spooky, quiet stuff that I use on my eight string bass. In fact, we have one song that is based entirely around an eight-string bass riff. It's called "Pray For The Sun" and it's about being stuck in the Antarctica. Its a bit of an epic".

Aside from the intense work on both records, RAVEN are anticipating the production of a video in January. "On and On", a track from "Stay Hard" tagged as the proposed video number, apparently concerns itself with the trials and tribulations of the underground heavy metal scene. A worthy subject, indeed!

But wait - the RAVEN chore list doesn't stop there! A movie soundtrack is another chapter in the lengthy encyclopedia of RAVEN achievements. "Hot Moves", to be released in late October/early November, will host a few RAVEN tracks within its soundtrack, most notably the title cut.

"We were initially told to go into the studio and try to structure the songs around the movie. You know, time them in synch with the film sequences. But after awhile we just got fed up and did them the way we wanted to.

"The film's one of those "Fast Times At Ridgemont High" style movies, about a bunch of guys trying to get

beer and girls - just like us!"

Amidst the band's exhausting workload par-taken so many miles from their home of New-castle, the occasional touch of homesickness tends to spring up. However, Gallagher has no regrets about temporarily adopting America as his home.

"Obviously, we miss our home-country", admits Gallagher, "but the situation, economically and everything, is very depressing in England and it's great to come over here where there are gigs to play and work to do. There are people here to go and play to. I mean, in England I think everyone's so busy trying to feed themselves that they can't afford to go out and see bands. It's pretty depressing".

On the live front, it looks like the band will keep plugging America, to coincide with the release of both records, aside from some time off for "good behaviour" during Christmas when the band plan to visit back home. On reflecting back on last year's tour and contrasting it with RAVEN's current performances, John was quick to point out an enormous advancement.

"We did a lot of groundwork last year, getting across to the grass roots following and playing a lot of shows at about 1,000 capacity halls. This year, we've moved up a bracket and are filling up 2,000-3,000 seaters. We've worked hard on building everything up - I mean, we look 200% better than we did last year. We have a stronger stage environment, and we're going crazier than we ever have live.

"We had a good one at the Roseland Ballroom in Manhattan, where halfway through Wacko's drum solo Mark ran up to him with a glass bottle and smashed it over his head! It didn't put him off, though. He was asking for more glass bottles to be smashed over his head! When that show was finally over, I was left hanging off the PA where I dropped my guitar into the crowd before the roadies had to dive in

and retrieve it, Wacko was running full-length across the stage, jumping off the monitors, flying through the air and headbutting the PA, and Mark ended up totaling one of his guitars!"

"We live to play live. There are so many bands who go out and you can tell it's just a job to them. It's like, "Oh, yeah, when do I get my beer at the end of the set?", y'know. We go out there and we've got personality, whereas a lot of bands are very faceless, where it could be anybody up there on stage and it wouldn't matter. Each one of us has got a strong personality coming across on-stage, and we go out there and grab people by the balls".

Indeed, RAVEN do deliver the goods live, as they always have. John's manic screaming is a staple in their trademark sound, while both Gallagher brothers scramble about the stage in a fashion that perfectly compliments their "athletic rock" tag. However, it is drummer Wacko who gives the band that certain bit of identity that only the New-castle trio are able to bring forth. Hunter's trapeze thrashings have transformed the helmeted hammerer into a folk hero of sorts and he's certainly the most visual skinslammer around. No wonder the band have been prone to intimidate on-the-road competition.

"There's one thing I should mention", points out Gallagher. "There was a possibility that we were going to be supporting RATT up in Canada on a couple of shows. We hummed and hawed and thought, well, we'll do it if we're able to do our full show, and they (RATT) were saying "fair enough". Then RATT were in town when we played the Lamours in New York and they came and saw us. The next day we got a call that they didn't want us to support them! I was a little disappointed, actually - I was hoping we could embark in a bit of RATT-catching that night!" Indeed, with RATT salad on the menu, no less! RAVEN lunatics unite!

BLACK LACE

GENUINE TALENT

DAVE REYNOLDS Talks To MARYANN SCANDIFFIO

Over the past few weeks I've become increasingly disillusioned and disgusted with the way in which the NY scene is developing into a stinking corpse of hype, mega-bucks, drugs and 'journalists' with such over-blown ego's they put even VAN HALEN's David Lee Roth in the shade. I've become so sick of all this that I've even considered ceasing to write for METAL FORCES because of the attitudes displayed by certain people, companies and sadly, bands too. But for every arsenole in the business you do meet GENUINE individuals - people like Mick Moore of AVENGER, Andy Boulton of TOKYO BLADE and Maryann Scandiffio of BLACK LACE (not to mention manager Bob Reich and Mausoleum's UK boss David Moffitt). So is all not lost?

You might remember the feature on BLACK LACE back in issue two where I praised the band to the hilt and for good reason. Since then I've stayed in touch with Maryann and thus, following the release and success of their debut album on Mausoleum. Maryann and Bob Reich arrived in the UK on a business/promotional visit and it was at their London hotel that I finally met them.

There's no denying that Maryann is a very beautiful woman, but don't think the sole reason I like the band is because I'm a sucker for a pretty face, hell no, (you mean you like other parts as well? - Ed.) the music is what really counts and the BLACK LACE sound contains melody, power, colour, a touch of humour (but very subtle) and METAL is definitely evident throughout. BLACK LACE are, in my personal opinion, one of the best female-fronted metal bands (since Cher's fated BLACK ROSE project) to ever grace a stage, a page or an album cover - it's that album cover that a few souls in the British music media seem to find very funny. "I think that trends seem to start in Europe and are picked up in the States so by the time some of the European press saw our picture they were so tired of that particular type of look (chains and slashed clothing) that they were bent more on poking a little fun at 'The NOO YAKERS' than listening to what we SOUND like" says Maryann "I think some people should see us in our live show to see the way we dress live and sound like live - then maybe they might take their feet from their mouths."

Maryann founded the band after leaving the defunct New York group SHE (no relation to Tracey Lamb's hopeless mob) "Anthony and



Pic Wayne Youngman

Carlo Fragnito are from the same neighbourhood as myself and about three years ago our respective bands broke-up simultaneously and, having admired their musicianship for so long I thought it would be a good idea to get them into a project, so I put up the money to do a demo which I lured them into by asking them if they'd be my back-up musicians on this project I was getting together. I had it in the back of my head that I wanted it to work out as a band and so as things started to happen we realised that we needed another drummer, so we got Steve Werner three or four months down the line. Anthony thought of the name BLACK LACE and right after that everything just clicked."

You've been quite lucky in getting the right breaks - in particular the support

slots you've done - "Most of the featured acts that we've played with have been sort of next-door neighbour type people like TALAS, PLASMATICS, ZEBRA, MANOWAR. We've made such good friends with these people the first time around that we've been asked back a second or third time and hopefully we might hook up on a national tour with one of the bands we've supported in the past."

With THE PLASMATICS support slot there's a rather interesting tale to tell isn't there? "That's right. The first time we played with them out in Poughkeepsie we found out that Wendy didn't really take too well to female fronted acts so I guess she might not have been aware at the time otherwise we might not have been booked. So I was hidden until the curtain went up - the band didn't do a sound check they did a level check - so as the curtain went up her manager or whoever suddenly realised I was a female singer but there wasn't really much he could do about it unless he wanted to drop the curtain and send Wendy out with a chainsaw, but it went well and she asked us back for a second time and also we were scheduled to do a third but they blew out to go to do the tour with KISS. I'm sure if she didn't like us we wouldn't have been asked back."

So at what period did you decide to do the "On The Attack" demo? "Well we thought it was time we should make something available to the public and to the press as well even though we knew it wasn't really time to get a record deal. Nobody really knew who we were other than the people in our area or some of the acts we had played with. We put in the money to do the "On The Attack" demo, sent it around, made it available to the people we played too to spark some interest and I think it's that tape that led to our deal with Mausoleum."

It was also that tape that led to the previously mentioned feature in MF2. Was METAL FORCES the first magazine to cover BLACK LACE and were there ever any plans as I had been led to believe, for the release of "On The Attack" as a mini-LP in its own right? "Yeah, you were the first magazine other than our local press (such as 'The Aquarian') to pick up on the band which was a real surprise to us. We were thrilled! I think if the opportunity to put "On The Attack" out as a record came up we might have done so, but by the time we got the chance to do the "Unlaced" record the material was so out-dated because we had a lot of new songs. We put a couple of the tracks from the demo on "Unlaced" (namely "On The Attack" and "Hots For You") because we thought they were just too good to let slip through. Now we have some songs we want to put on our second album that people where we live know as old songs but didn't make it onto our first album."

Doesn't it seem strange that a Belgian based record label should sign you and not an American or New York based company? (BLACK LACE are the only US band signed to Mausoleum so far) "I don't know the actual reasons for that but I have my own theory. I'm not trying to put my own country down but I just feel that Americans don't really pick-up on something 'til Europeans rave over it first or unless it's a European underground act so they want to snatch it up. METALLICA have just been signed up for instance....."

MANOWAR didn't mean much in the States 'til they became popular over here ".....

and now you'll see them breaking in America. The same thing with TWISTED SISTER who've been around for ten years playing club circuits in New York that don't even exist there anymore. Now they're becoming big in the States it's almost embarrassing to see how long they've been around. It's a shame that bands have to leave their own country to become successful."

So when is your second album due? "Well we're talking about it right now, trying to make plans and we hope that we'll have something out no later than June."

Will you be using Jeff Waxman's services again? "I don't think so. We're looking for another producer right now. At the time it was a good opportunity to work with Jeff and Ross (The Boss) but everybody's schedules have changed and I think the bands needs have changed. We want to try and expand our sound a little. What we'd like to do is try and capture the live sound we have which is pretty awesome compared to the album. I think you'd be surprised, most people are at how we sound live (I have a good idea! - Thanks John!) and if we could just find the right producer whether it be a name or a unknown person who can just capture that sound and put it on an album then that's the person who is gonna produce our next album."

I notice that your live shows are at the moment only played at weekends, is this because the guys still hold down day jobs? "Yes, but if we could hook up with a tour it would be worthwhile for them to give up their jobs without hesitation. I'm not working right now because I made a choice between that and BLACK LACE and I picked BLACK LACE." (She is in no way suggesting Anthony, Carlo and Steve aren't into the band totally I may add).

Are you pleased with what Mausoleum are doing for you, unlike certain other bands who think they're big stars already? "Yes, especially since I've got to meet everybody now and it's a lot different from just hearing things from Bob to us, y'know Bob would be on the phone to them then we have a meeting with Bob. I'm really pleased. I never even expected us having an album out this soon. We'd like to get big but we want to earn it. We don't mind working hard. Like I said, the guys work during the day then play three or four nights of rehearsals. A lot of writing is going on all the time then at the weekends we're booked at least every other month. There's nothing like earning your success. We're working on bringing the band over for a European tour so if someone gives us the opportunity to make it worth our while we'll definatly come over. We almost hooked up with MANOWAR for their recent tour but a couple of people kind of got on the boat before us" (And I think I know who persuaded 'em to take TOBRUK with 'em!)

Believe me, BLACK LACE would've given the 10 men a run for their money had they done so, particularly in the guitar hero stakes - Carlo Fragnito is definatly one of the best guitarists to come out of New York since Ace Frehley, French and Ojeda or Richie Ranno. "Carlo is a very quiet guy who practices long and hard and in NY he is revered as one of the top guitar players right now. Anthony writes most of the songs, 90% of the song writing anyway. Carlo and myself usually write together because he doesn't write lyrics and I don't write music so that works out fine. Anthony's a very funny, outgoing, crazy person! As a performer he's definatly

the focal point on stage, not that it's a competition between him and I but sometimes people don't know who to look at. With Anthony he jumps around, does splits, a real maniac, which offsets Carlo's more subdued manner but once you hear Carlo play you don't mind that he's not a sort of Pete Townshend/Eddie Van Halen jump around type."

"Steve Werner just got married by the way. He's possibly the best drummer I could ever work with. He's really funny but he's also very serious about his drumming, all his equipment is up to par and he goes to all the drum clinics that are available in the city. Everybody's a very serious musician in this band."

Which brings us back to the image. Why the glam overtones? "Well, we believe it all hooks in with our name. BLACK LACE is not a demonic name, it's not an ugly name, it's a name that kind of fits what we are - which is a masculine and feminine band. I think I can speak on behalf of the whole band when I say that we feel we'd rather look an attractive band than an unattractive band. I'm not saying that we don't like other bands who may not portray any particular image because Anthony loves bands like VENOM, ANTHRAX and METALLICA, bands that range from very plain, off-the-street looks to the demonic, full of chains and studs look but we just like to portray our own look and we like it that way."

I can't really see how BLACK LACE can fail to become a very popular heavy metal act and give some credibility to a world full of hype and dickheads. I'm behind them all the way - genuine talent. As for Maryann, all I can say is that I personally love her. Forget Lita Ford, Lee Aaron and other glossy rock dolls, Maryann makes 'em all look very cheap indeed.



MARYANN SCANDIFFIO

Pic Wayne Youngman



Tracker

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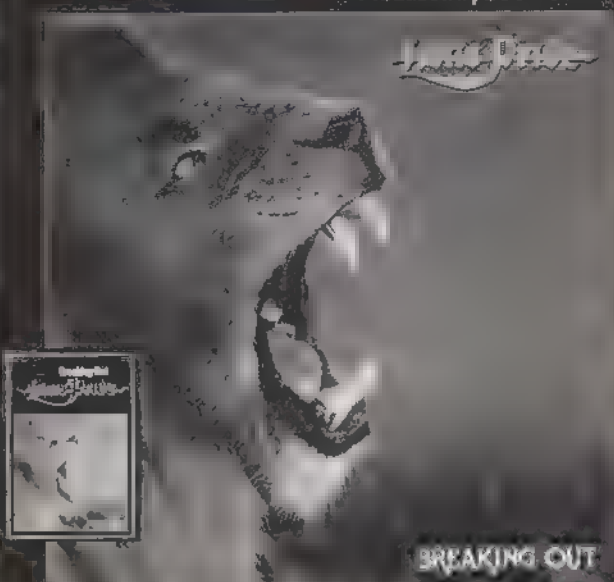


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METALLICA

JAMES HETFIELD
& KIRK HAMMETT





**METAL
FORCES**

No. 8

Pic. Wayne Youngman

METALLICA

LIGHTNING RAIDERS

It Looks Like World Domination Says **BERNARD DOE**

The first METAL FORCES Poll last year, was more or less dominated by one band - METALLICA. Being voted No.1 Band, Album("Kill 'Em All") and guitarist(Kirk Hammett) proved without a doubt that the band had had the biggest impact on the World's Underground Metal Scene since IRON MAIDEN in the heydays of the NWOBHM.

1984 has seen the band follow-up the success of "Kill 'Em All" with another 10 star classic in "Ride The Lightning", as well as acquiring major new management and recording deals.

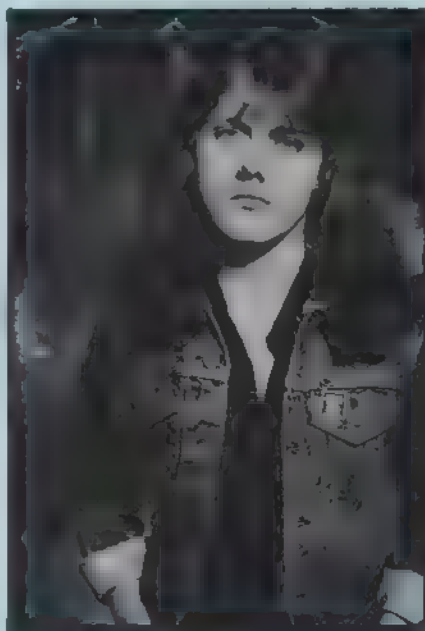
Europe has seen a lot of the San Franciscan metallists during 1984 through touring and recording their album in Copenhagen and now as the year comes to an end METALLICA are back, undertaking their first European headlining tour.

London was once again port of call for the band before kicking off the tour in Belgium so it gave me a chance to talk to drummer Lars Ulrich and catch up on events since we last spoke at the beginning of the year.

Firstly, I asked about "Ride The Lightning". Were the band happy with the end result? After all first reports suggested that the band were having sound problems whilst recording the album? "Yeah, I think we were as happy as we could be. A few of the songs were only written just before we had to do the album, so I think we might have arranged them a little differently if we had had the opportunity to put them down on tape first, and then gone away and listened to them before doing the album.

"The initial sound problems you spoke about was really due to all our gear getting ripped off just three weeks before we got to Copenhagen. For instance

James (Hetfield) had this one in a million Marshall head that he lost and he had problems getting the rhythm sound he was looking for and the sound that METALLICA are known for. We probably went through every Marshall in Denmark, including all of MERCYFUL FATE's gear, before finding one that was right."



LARS ULRICH

How has the album been received then, particularly in the States where I've heard claims from hardcore bangers that METALLICA have sold-out! "The difference with "Ride The Lightning" compared with "Kill'Em All" is that it's not like just one complete track like "K.E.M." was and the way it's different is because not all the tracks are played at "Metal Militia" speed. You see the one thing we realised between making "Kill'Em All" and "Ride The Lightning" was that you don't have to depend on speed to be powerful and heavy - I think songs like "For Whom

The Bell Tolls" and "Ride The Lightning" reflect that sort of attitude.

"I think generally most people have received it favourably and certainly a lot better than I think anyone in the band thought it would. OK, there's always the odd letter or comment like - "If you don't play 10 "Metal Militias" on every album then it's not METALLICA and it's not good" - but we're doing what we're doing the way we feel at a certain time. The band has matured and we're still learning. If people think we're wimping out then fuck 'em, we don't need that kinda shit."

Too true. It all seems to boil down to the attitude of many underground metal fans who, to keep face with their hardcore tag, think that as soon as a band starts gaining a bit of major success - no matter if the music changes or not - then they're selling out or wimping out. Lars agrees: "Yeah, we even get letters from fans who ask METALLICA not to get big because it would take the fun out of liking us."

As I said earlier METALLICA have spent much of 1984 in Europe. I suggested to Lars that maybe the US fans thought they were being ignored? "In Europe you can build yourself to some sort of level on an independent label. But in the States it's hard to get beyond a certain level until you have a major deal. So we concentrated most of '84 on trying to establish ourselves as a major band throughout Europe and I think that has worked and it will be confirmed after the "Ride The Lightning" tour has finished.

"Touring in the States is just fucking great and we all really miss it so the first six months of 1985 have been put aside for touring there.

Pic Fin Cmtello



CLIFF BURTON

"We've only done about one and a half gigs in the US during '84 but there's been such a lot of shit with legal hassles in the US with the change of management, record companies etc., so really under those circumstances for much of that time the only place we could work was in Europe."

So how did the deal with Elektra Records come about? It had been reported earlier in the year that METALLICA were about to sign to Bronze Records in the UK? "Well, we WERE offered a deal by Bronze. But after looking through the deal and the company for a few weeks we said "No thank-you". At the end of the day we decided that maybe we would be better off in the long run if we waited to see what else would happen."

"Then we went back to the States in the summer to do a one-off gig with RAVEN where a lot of things happened. We came away with a new label (Elektra), new management (Cliff Bernstein and Peter Mensch) and a new booking agency (ATI). It was really funny, because as soon as we got off stage we all agreed that it was probably one of the worst gigs we've ever done."

"One thing I would like to say, is that the year and a half we were with Jon Z. at Megaforce and Crazy Management were real good and it was he who pushed us into the direction and no matter what people hear, the rumours and whatever, we still appreciate what he did. But in the end we just out-grew each other."

The new deal with Elektra

Pic Wayne Youngman

in the States is for 8 albums - the first of which was, as Lars put it, "the official release of "Ride The Lightning". In the UK the band are contracted with Music For Nations for the third album, but after that METALLICA, as yet, don't have any commitments in Europe.

To coincide with their European tour, Music For Nations have released "Creeping Death" (my fav. track on "RTL") as a 12" Ep as well as a limited edition picture disc. On the 'B' side are cover versions of DIAMOND HEAD's "Am I Evil" and BLITZKRIEG's "Blitzkrieg". I asked Lars the reasons behind the choice of 'B' sides. "Well, HM record companies in Europe prefer to have "Unavailable anywhere else" type shit on the 'B' side of singles. Now we're not a band who likes to submit our own songs solely for 'B' sides because we like to have them on albums, so we just went into the studio and knocked out a couple of cover songs. It's the only two cover songs that we still play at rehearsals or live for the seventh encore!"

METALLICA's new booking agency in the States, ATI, handle such rock giants as IRON MAIDEN, KISS, DEF LEPPARD etc.. and there are moves to get the band a support tour in the US with one of the major acts - KISS I believe are a strong possibility. This will surely be the ultimate test as to whether or not METALLICA and the whole Power Metal trend in general, will be accepted at a major level.

What were Lars' views?

"Well, Cliff Bernstein who signed us to our new management deal in the States has this big belief that what we are doing will be the next big thing in Heavy Metal, especially in the States which is something like 80% of the market, and this whole RATT, MOTLEY CRUE, QUIET RIOT, BLACK 'N BLUE thing will get kinda old and die out and that METALLICA will lead the way in a sort of new true metal trend. One step further out than say IRON MAIDEN who are at the moment the most extreme metal band with major success."

"I honestly believe that the kids who are into the PRIEST, MAIDEN, KISS, SISTER thing will take onto what we're doing. I'm not saying its something that's going to happen overnight, but it could gradually start developing and METALLICA could be the front runners of a new branch of Heavy Metal. Also we haven't had to change to do it."

Well, as I've often said before, METALLICA have already extended the barriers of the underground metal movement no end and I'm sure I speak for all TRUE metal fans, dedicated to the cause, when I wish Lars Ulrich, James Hetfield, Kirk Hammett and Cliff Burton even further success in their bid for World Domination.

Fan Club and Merchandise write to: METALLICA METAL MILITIA, 22225 Pacific Coast Highway Suite 4, Malibu, California 90265, USA.

Pic Ross Halfin courtesy of Music For Nations



WHITE SISTER



Just over two months ago an LP hit Shades by the name of WHITE SISTER. So impressive was the LP that it received a glowing ten-star review from our ANGEL-maniac Dave Reynolds. Myself, I was not that impressed on first hearing. But, after a couple of more plays the LP really hit me where it hurts. With a line-up of: Garri Brandon(keyboards/vocals), Rick Chaddock(guitars), Dennis Churchill (bass/vocals) and Richard Wright (drums). WHITE SISTER have produced some classic numbers; "Promises", "Love Don't Make It Right" and "Straight From The Heart" in particular and with ex-ANGEL keyboardist Greg Guiffria at the production helm now could the band fail?

I recently spoke to guitarist Rick Chaddock and firstly asked him to give me a brief history of the band. "The band has been playing in LA for probably three and a half years as WHITE SISTER. None of the members have had previous bands, except for the drummer Richard who was in a couple of Top 40 bands not worth mentioning. Beside that, we've just been hanging around in Hollywood for three and a half years until EMI picked up on us and bang! This is our first LP."

How did you get the name WHITE SISTER? "There isn't much behind the name; it has no hidden meaning. Firstly, we were called SISTER and then we changed the name to WHITE SISTER, because as you see on the LP sleeve, there is a white rose with the stem being a dagger; it sort of symbolises the hard and the soft. What it comes down to is: we have a white rose on stage as part of our logo and each band member has a white rose which he gives out to a

female member of the audience. People get a real kick out of it. In the show we play well without gimmicks and we produce real excitement."

How did you meet Greg Guiffria? "That's a funny story actually. We met him in a gas station one night." (I laughed) "Exactly," laughs Rick. "We stopped to get gas and he was there. He said he was interested in producing bands at the time. Then three years later he helped us formulate a way of writing songs; then we took this formula and did it on our own and then got the deal with EMI. We got Greg in to produce the album because he'd done demos for us in the past and we were really happy with him. It was really just a great friendship we had with him as well."

Has he guested at shows? "He usually shows up at the gigs, but we haven't really played many gigs since the LP so there hasn't been that much of a chance. He did guest on the LP though, doing some keyboards and some back-up vocals as well. We had real fun with him."

How did "One More Night" come to have GUIFFRIA's vocalist David Bisley on the writing credits? "Actually, WHITE SISTER wrote all the music, he came in and collaborated on the lyrics. We've also known David for a long time. We just went into the studio had a couple of drinks, and everybody was sitting around, then we just started collaborating on lyrics."

How did you come to do the ANGEL number "Whips"? "Well, it was just an old number that we did a remake of at the time. Greg brought us a demo version of the song and we liked it. It was the ANGEL line-up with: Punky Meadows, Ricky Phillips and

Fergie Ferguson. Fergie's now in TOTO, which is really weird. LA has a real odd circle, and the way people just keep popping up all over the place is amazing."

How did you get your management deal? "Well, actually Mitch (the manager) approached us at a club and said he could help us get a deal with our demo tape. So we signed up with him and sussed things out. Mitch is a real hard working person, who puts us in the right direction and keeps us on track."

What influenced the band to do melodic rock instead of straight ahead HM? "Well, I'm personally more into bands like: TOTO, SCORPIONS, VAN HALEN you know. But my biggest influences are: JOURNEY and NIGHTRANGER. What makes us choose our sound is because of the way we feel, we're not a real heavy band obviously. If you had to compare it to anything snow-wise: it's more on a par with VAN HALEN. It's big sounding Rock'n'Roll. "Orchestrated Metal" is our term for it. We use a lot of melodic lines and it's something people can catch on to, hum to, or just generally listen to at home. When you don't have the melody, such as some of the heavier stuff it just doesn't sound right to us. It's amazing because as you mentioned before in the interview, people who are into the heavier material, really do like our stuff. We're trying to bridge a gap because usually the Heavy Metallers go one way and the Melodic Rockers go the other way. But like I say, our live show captures both types, our show is really big, we've got lights, fog, the

whole bit. We have bits that tear your face up mixed in with all the melody and it goes real well."

What about image? "Well of course our image has to be strong because 70% of our audience is women and it's real nice because there is about three females to every guy. As you know where the women go, the guys will follow. We're working on an image at the moment with Barry Levine. He's done ANGEL, RATT and MALICE. He does all the pictures for the Casablanca bands. He works on the clothes and it's real exciting stuff. Barry works on image real hard. He has people who get the clothes for him. What we're trying to be is the DURAN DURAN of Heavy Rock, a fashion conscious band that's real colourful. We change outfits a lot; it gets real boring wearing the same all the time.

Finally, I asked Rick if the band played any different songs live and what were their future plans? "We play one different number live, a mid-tempo song "Save Me Tonight", which is not on the LP. We had some oldies which we chucked, but now this is the best of our current material. Future plans? Well, we're working on a big MGM movie coming out in April. We're doing the title song and we're appearing in it for 3½ minutes. We have to fly out to Canada for that. MGM actually approached us with a script and asked us to do it—we were really thrilled. The film's called "April Your No Fool". Apart from that we're still doing demos".

KELV HELLRAZER

CAT. No. AF001

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BLACK 'N BLUE

FIGHT THE GOOD FIGHT

DAVE REYNOLDS Is On BLACK 'N BLUE's Side As
JAIME And TOMMY Hit Back At The Critics

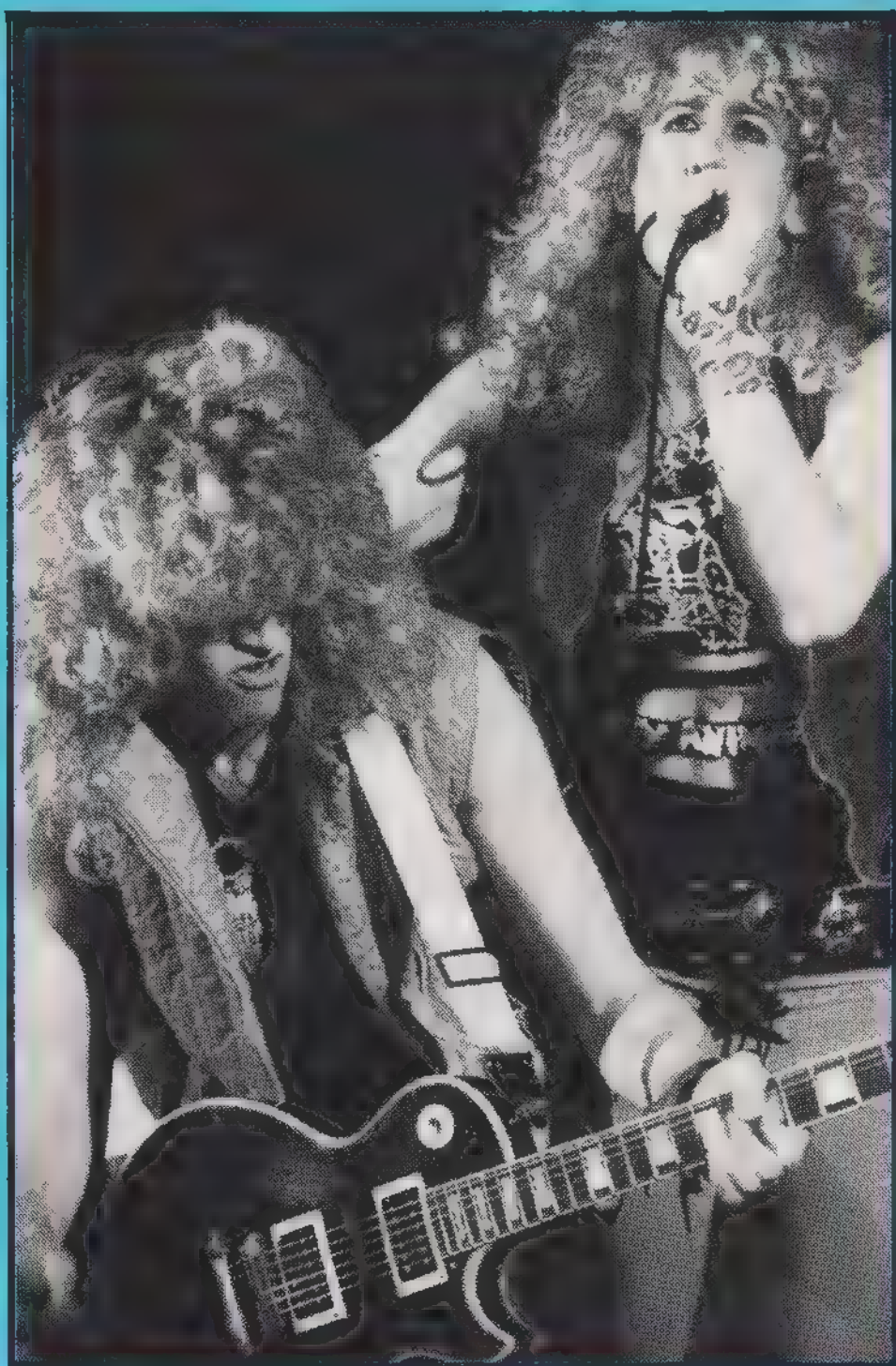
I spoke to Jaime St. James and Tommy Thayer on a very bad phone connection from Los Angeles. Normally, the transatlantic phone service is as clear as a bell, but not this time! BLACK 'N BLUE's debut album release on Geffen Records was reviewed by Philip Dibenedetto in issue five and had received a slating, being dubbed a band who play "hard metal pop with a little bounce and a lot of make up".

Of course, the album could've been a real killer had the band decided to stick to the format of their original demo's but twas not to be. I personally like the album for what it is and it's certainly no wimp-out really (listen to 'Autoblast' or 'One For The Money' and you'll hear what I mean). How does the band view the 'too commercial' claims?

Jaime: "Well I'm sorry if some people think that the record is 'too commercial' because that's just the way it is, that's the way we are, I mean it's not as if we sound like JOURNEY or anything is it?"

Tommy: "I think it depends on who you compare the album to, whether you're putting us up against bands like MERCYFUL FATE or VENOM" (which proves that these guys do take an interest in Heavy Metal unlike a lot of their American colleagues on the L.A. circuit!)

Jaime: "There's probably



more emphasis on the vocals than some people may like but the record is BLACK 'N' BLUE and we haven't wimped out".

Philip also mentioned in his review that it was hard to believe how the band go all the way to West Germany for Dieter Dierks to produce the LP and giving them an American sound when they could've just saved dollars by recording in L.A. So what have you to say in your defence Jaime?

"Well we could've stayed in the US to do it but we felt that Dieter Dierks would give us a commercial edge that we wanted but still retain our heavy metal sound. A lot of other American Producers wanted to get their hands on us and turn us into a real wimp-out with the use of keyboards and stuff, but we didn't want that to happen. The sound he achieved for us we're happy with".

How different is the debut album from the Mini-LP "Violent Kid" you planned to release as an indie product before you were signed, because I was never fortunate enough to hear a tape of it?

Jaime: "It was a lot rougher, maybe a bit heavier but we never released it because we suddenly got signed to Geffen and had the opportunity to do a full blown album".

BLACK 'N' BLUE made a surprise UK live debut third on the bill at Hammersmith Odeon with WHITE-SNAKE and THE HEADPINS. They were scheduled to play a few dates on a support tour with SAMSON too. What happened with that tour and were they disappointed at the reaction they received at Hammersmith?

Jaime: "The tour with SAMSON didn't happen because we suddenly had recording commitments in Germany so we couldn't do it. We weren't disappointed at the reaction at our London show because hardly anybody had heard of us (with a few exceptions such as us obscurists here at MF!) and we also came on much earlier than advertised so a lot of people were still in the bar or hadn't



arrived yet. I think we went down pretty well and certainly enjoyed ourselves".

The big question is though, when will you be back?

Tommy: "It's hard to say because we've pretty much ignored the US and so we'd obviously like to break some ground here (it being their native country after all!). So far we've played a few shows with AEROSMITH and NIGHT RANGER but we really want to break out of California and do a major Stateside support tour. We're currently negotiating in that respect".

"Jaime: "Maybe we'll be back in Europe next year".

It is possible of course that BLACK 'N' BLUE's second album will once again be recorded in Germany under the production of Dieter Dierks.

So why wasn't "Sign In Blood" on the LP? Possibly one of BLACK 'N' BLUE's heavier, catchy songs along with another ace cut on a demo I have

with the truly inspired title of "We've Come For Your Girlfriends"?

Jaime: "Sign In Blood" was originally going to be on that "Violent Kid" EP but we left it off our debut album because the other material was possibly better and also it was co-written with a person outside of the group so that created problems. It might be on our second LP though. Hopefully, "Violent Kid" will too.

"As for "We've Come For Your Girlfriends", that was a fun song, you obviously have a tape we did in my parents frontroom from rehearsals. We may do that sometime who knows." All I can say is that BLACK 'N' BLUE are not a wimp-out, they're far stronger than the likes of L.A. laidbacks DOKKEN, GREAT WHITE and our own DEF LEPPARD and, I suspect, will get heavier. The strong will always Rock - Right? It's a real pity the telecommunications service isn't always as good!

METAL ON VINYL

BRAINFEVER

Capture The Night
(Mausoleum Records-Skull8362)



From the same Hucky Heppke management stable that brought you LIVING DEATH comes yet more German Thrash Metal in the shape of the excellent BRAINFEVER.

Quite simply "Capture The Night" is one of the best Power Metal albums of the year. From the opening riffs of "Into The Sky" it's a case of Thrash 'til Death through instant classics such as "Tool For The Show", "Danger Of The Night", "Capture The Night", "Suicide" (don't be fooled by the acoustic intro) and the brilliant "Brainfever".

Not every track though is TOTAL thrash. "(Calling) The Hangman", "Thunder And Lightning", "Midnight Train" and "Dirty Streets" are all a little more restrained in the speed sense dominated by some heavy duty riffing from Marco Bottcher. It's also where the powerful Dickenson inspired vocals of Horst Neumann comes shining through.

As always the production of Axel Thubeauville is excellent. The man certainly knows what a heavy metal nand should sound like on vinyl without going over the top.

For pure energy and excitement that is not lost after the first couple of spins - an all to common fault with many thrash metal albums - "Capture The Night" is well up there with the best and is strongly recommended.

BERNARD DOE

EXPLORER

Symphonies Of Steel
(HHH Records)



One of my main bitches about Heavy Metal in 1984 has been the predictability of LP's. I have turned predicting what will come next in a song into a fine art. You know what I mean. After hearing the opening 8-bars, can't you tell what the verse-chorus-verse-chorus-lead-chorus is going to sound like? Except for a handful of LP's, 1984 was getting pretty mundane. Then came EXPLORER!

Believe me when I say this is a contestant for the surprise band and LP of the year. Since they are a

surprise, a little info on the band is necessary.

EXPLORER is Jimmy G on bass, Kevin Kennedy and Ed La Volpe on guitars, Mike Moyer on drums and Lennie Rizzo on vocals. On this LP, Armando Diaz handles the vocals on 4 songs, but has since left the band due to a serious illness. EXPLORER are from Central New Jersey and have been in existence for two years. To date, this is their only offering - a wonderful self-financed LP.

The bands forte can be described in three words. Consistently, Unpredictable Songwriting! This isn't an LP you're going to have memorized after the 3rd listen. Because of this, you're not going to be sick of hearing it after the 3rd listen either.

"Symphonies Of Steel" is a very accurate title. Each song has a feel of a composition to it - a metal composition if you will. Because each song is a song within itself, it's hard to pin the band down to a comparison. But it would be safe to say the band closely followed the NWOBHM in the late 70's. "Symphonies Of Steel" is a 9-track piece of songwriting wizardry. Songs like "Extermination", "Metal Detectors" and the 10 minute epic "Objection Overuled" make you wonder why more bands don't have the brains (or guts?) to try and write pieces like this.

As for the rest of the ingredients it takes to make a great band, well they're all there. Good guitar work, good vocals, a fine rhythm section and adequate production. Everything is there, all it needs is to be more polished. And I don't mean polished as in AOR.

This is an excellent LP! The only thing that stops me giving it a '10' is that they still need to prove themselves on their next LP. Also in my book, a '10' in an LP is only reserved for absolute gems!

In the words of Eddie La Volpe, "We stress originality. We're progressive and always going in a new direction". All right, Eddie! Give that man a recording contract!

MIKE VERGANE

MYSTERY BLUE

Mystery Blue
(Axe Killer Records)



A very good melodic French metal band although Fred ("Ya Wonker!") from TROY disagrees. In actual fact this mob's debut LP is very good value for money as most tracks are over five minutes long. Apparently this has a US release too (Address given below) so it shouldn't be long before the obscurists amongst you American readers are itching to get hold of this one.

Opening up with "Rock 'N' Roll Heroes" it's apparent that the production isn't all that it could be - and the vocals (in English) by M.Torres are a bit similar to ROX's ex-frontman Kevin Kozak but a bit gruffer and with a little more power. Musically MYSTERY BLUE are pretty together as a unit and aren't swayed by the current Bang That Head That Doesn't Bang trend of good ol' D.M. but rather rely on late seventies influences viz THE SCORPIONS for instance. I like the guitar sound achieved by Phillippon and Bailbled (no christian anmes are given for any members) which sounds very much "Live No Overdubs" no more so than on "And The Devil Dances" or the fast pace cuts "Paralysed" and the biker anthem "Ride To Live Live To Ride" (at three minutes plus it's the albums shortest song) which is pumped along by a cutting guitar riff and features a devastating solo. Whilst the two slowies "Looser" and "Trial" plod along but aren't that bad in comparison to some Euro-Acts attempts at ballads!

Best Tracks? The ACCEPT rip-off "Towers Of Hell" ("Princess Of The Dawn" sequel!) and "Victory In Defeat".

U.S. contact address: MYSTERYBLUE C/o Axe Killer Records, Backlash Enterprises Inc., P.O.Box 49217, Los Angeles, CA 90049-0217, USA.

DAVE REYNOLDS

NOISE

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LP N 0013 08-1661/09-1661 MC SPV GmbH
Dirk Steffens, ace producer, above all known for his work with ACCEPT took charge at the Soundhaus-Studio to produce a screaming display of guitar fireworks, accompanied by emotionally charged vocals, courtesy of Mat SINNER



LP N 0012 08-1671/09-1671 MC SPV GmbH
RUNNING WILD are proving that Germany doesn't have to take second place behind England and America. Rooted in the tradition of Black Sabbath it's obvious that their music is not a mere copy. RUNNING WILD play superhard speedmetal as well as impelling hardrock of the old school



LP N 007 08-1670 SPV GmbH
Powerful Speed-Metal with rough'n'ready vocals. A startling debut by one of Germany's most promising Heavy Metal Bands.



Mini LP N 0017 50-1673 SPV GmbH
EX-HELLHAMMER MEMBERS CELTIC FROST MAKE HELLHAMMER SOUND LIKE IMPOTENT WIMPS! What more need you say



12" Maxi Single N 008 50-1668 SPV GmbH
HELLHAMMER MAKE VENOM SOUND LIKE THE BEE GEES



12" Maxi Single N 0016 50-1672 SPV GmbH
GRAVE DIGGER's forte lies in sheer power and climatic enthusiasm. This 12" single is a promise of the things to come on their new album, due to be released in February 1985



LP N 0011 08-1667 SPV GmbH

if this band receives a fraction of the hype given to the likes of W.A.S.P then S.A.D.O. will become enormous. To be honest, if S.A.D.O. were an American act, then they would certainly be MEGA
(Bernard Doe, Metal Forces No. 6)

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JIM DANDY

Ready As Hell
(Heavy Metal America)



For those of you who have read the article on Jim Dandy in the eh 'Ultimate Rock Magazine???' will know that this is not a Jim Dandy solo LP, but really a BLACK OAK ARKANSAS reformation LP. Along with Jim is good'ole Ricky 'Risky' Reynolds; being the only original members.

The LP goes from one extreme to another. From hard biting rock (just check out the title track) to just very tacky, the intro on "Space Cadets" being a prime example.

Side one starts off with "Ready As Hell" with Jim sounding like Eric Moore from THE GODZ, and has some great lead work from Reynolds and Steve Nunemacher. Next up is "Here Comes The Wind" (which is not about Dave Reynolds after 6 pints of Lager!). It does have some nice keyboards and is a listenable track, but again I don't like the wind effects at the end. "The Liberty Rebellion" sounds to me like "In The Beginning" by MOTLEY CRUE.

I would place Jim in the same category with Eric Moore and Dirty Dan Buck from THE BOYZZ. He's got one of those voices that sounds like he's been chewing on beer bottles! but the vocals fits the music perfectly. The last track on side one "Get Ahead Of Your Time" has to be my favourite along with the title track. It's got some great haunting piano playing and is one of the best ballads I've heard in a long while, and something most HM players don't use - a violin, which makes this track sound even more classier.

Even though I can't take this LP seriously I have been playing it to death since I got it, and it could easily be in my Top 10 LP's of 1984.

DAVE SHAW



BUZZARD

Gambler
(Antler Mental Series MS001)

Belgian blockbusters who knock the tits off most European Heavy HEAVY bands! BUZZARD get the thumbs up from battle hardened Banger Doe and Thrasher Constable would probably be seen in a state of metal frenzy up at the Standard if he wasn't posing his ego over in the States as I write! Formed

in 1981 this Flemish quartet certainly know what metal's all about - rippin' the speakers apart with opener "Stone Hard And Loud" following it up with the apt "We Are Heavy Rockers". Open your ears too for the heavy as shit "Save Me" which is, altogether now.. FUCKIN HEAVY.. especially at volume 11 (MANOWAR eat your hearts out).

Side two features more scorching fretwork and smashin' drumming on the likes of "Strange Gang" and "Nosferatu". But wait! Hold it right there. Are you ready? Are you ready for the "Woman Of Illusion"?! Bolt on your hunchback Igor and get down to some serious cranium crunching because this track KILLS anything released by their Death Metal compatriots recently. Get a load of this and you'll be in pain for days. This is Death Metal at its most refined And well produced to boot.

Obviously there's the obligatory ballad - "Can't You See" but unlike fellow Euro acts (such as OVERDRIVE or GLORY BELLS etc) BUZZARD do the slowies well which is all down to lead vocalist/bassist Hanzie's good voice and excellent English. An LP to BUY AND DIE I feel. Seriously!

DAVE REYNOLDS

GIUFFRIA

Giuffria
(MCA Camel 5524)



"WAKE UP! WAKE UP! IT'S JUST A DREAM, IT'S JUST A SCARY LITTLE DREAM"

The nightmare is over. ANGEL has been nailed back in its coffin and reburied. Enter the new born babe - GIUFFRIA. Greg did the right thing in the end and decided not to use the name of those white ones after all (or did he really intend using it in the first place?) I agree with his decision because this album wouldn't really have justified the use of such a hallowed moniker and nor would a band without Greg, if you get my meaning.

To be honest it took four or five plays to get this baby into my head. At first I was none too impressed but the more I listen, the more I understand. Apart from the odd moment (which I'll come to) "Giuffria" shows no sign of sounding like Greg's previous outfit.

The opener "Do Me Right" builds from a piece of over

(key)board magnificance from Greg into a swift pomp-metal number commanded by Alan Krigger's drums and the bass of ex-DUBROW/SATYR/QUIET RIOT man Chuck Wright who has replaced the ousted Rick Bozzo. It's evident from this first song that vocalist David Fisley has a voice unfortunately very similar to Steve Perry. The current hit single "Call To The Heart" captures this coincidence(?) even more. This one is a blatant attempt at netting the JOURNEY audience with its radio slush appeal. I hated it on first hearing but now quite like it but it's definitely one of the album's worst songs.

Not to be left in the shade in terms of dullness are the throwaway "Dance" and the yawnsome "Lonely In Love" which is guaranteed to put the most hopeless case of insomnia to sleep!

Despite my nitpicking the rest of GIUFFRIA's material is, quite simply, brilliant. "Don't Tear Me Down" has a riff by Craig Goldy similar to one used by Rick Chaddock on WHITE SISTER's debut and does show similarities to "Escape" era J. R. R. but it's nonetheless an excellent song despite its dodgy pedigree. "Trouble Again" sees the return of the infamous synth/guitar duel pioneered by Greg with Punky Meadows. This cut reminds me of a more mature and metal LOVERBOY. "Turn Me On" is metal all the way, LA style featuring another synth/axe battle that almost eclipses ANGEL's stage fave "Feelin' Right". "Line Of Fire" meanwhile has all the class of every US pomp-metal band you can think of, it oozes with perfection. Finally the ever so haunting "Out Of The Blue (Too Far Gone)" is the icing on the cake bringing to mind the equally eerie "Just A Dream" by ANGEL. Eerie isn't the word to use when describing the prelude to "Out Of The Blue" because "The Awakening" is damn well weird!!

With Greg well established in the big league again it should be interesting to see how long it takes Meadows, Dimino, Brandt and Jones (not to mention Felix Robinson with this WHITE LION project) to reappear. You know that ANGEL's never die don't you?

"DISTANT VOICES IN THE SILENT NIGHT, CALL TO A MEMORY."

DAVE REYNOLDS

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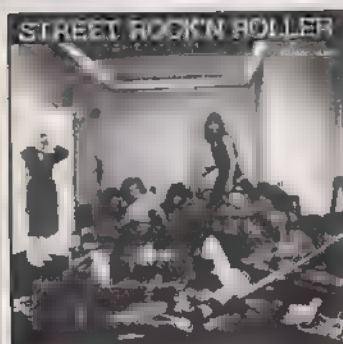
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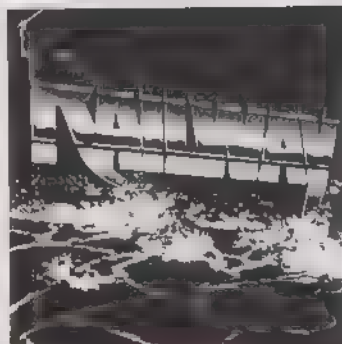


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"Stale Air Tick" crashed over side two. This song really is a classic, you should have this LP for this reason alone. This is the sort of song that FBT HATE really excel at. Some nice guitar work on this number by Steve Roberts. "Stale Air Tick" reminds me of AB TRICK at their best. Also very good is the semi-balladic "One Step Ahead". "For Sex Sake" is a bit of a rant of time, especially the chorus, which makes me cringe. "Toss The Radio" is sort of people coming over a cross between KISS and HANOI ROCKS. "Dancing On My Heart" is also mentioning with its

KELV HELLRAZER

Breaking Out
(Mausoleum Records-Skull18336)

Unfortunately in amongst some promising material like the heavy rock of "The Night hunter" and "Breaking Out" along with the fast paced metal of "Let Music Rule The World" there lies some pretty appalling stuff. The ballad "A Real Friend" and the slow blues of "Struggle For Life" being prime examples, which is not helped by the length of the tracks - clocking in at six and seven minutes respectively.

By far the best track is the aforementioned album closer "Let Music Rule The World". Hopefully the harder, faster metal approach of this track is a direction that LIONS PRIDE will be heading for on any future releases. But to be honest as it stands I can't really foresee too much success coming their way.

BERNARD DOE

Live At The Inferno
(Megaforce Records-MR1969)

"Live At The Inferno" was recorded in the States where the Geordie trio have spent most of '84 and if you're a RAVEN fan they you're sure to love every second of it. All the classics are there - "Wiped Out", "Rock Until You Drop", "Faster Than The Speed Of Light", "Break The Chain",

One thing that does annoy me about this album though is its tendency to fade out between some of the numbers which spoils the atmosphere - one of the main objectives, along with that raw sound, of a live album.

UK fans can expect the album to be released by N4 Records early in the new year.

BERNARD JOE

Let The Screw
(Wasted Productions-Mini 1+

Side two opens with "Metal On Ashes" which is nice head-banging stuff. The way the number changes pace at the end is very clever. Frank's vocals take on an Andy Gregory/Paul Dianno style.

"Arted" is a let down in comparison to "Metal On Ahses". In fact it's the worst number on the LP. However, the closer "Where Were You" is much better. With a bit more consistancy, I.D.T. could become a name to remember; still it's a good debut.

KELV HELLRAZER

Evil Message
(Rave-On Records - RMLF

These Danes play fast energetic metal with a special emphasis on melody. "Evils Message"/"Evil" is probably the best of the tracks - the others being "The Devil Wants Me", "Son Of The Bitch" and "Take Good Care (of Your Balls)".

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METAL ANARCHY



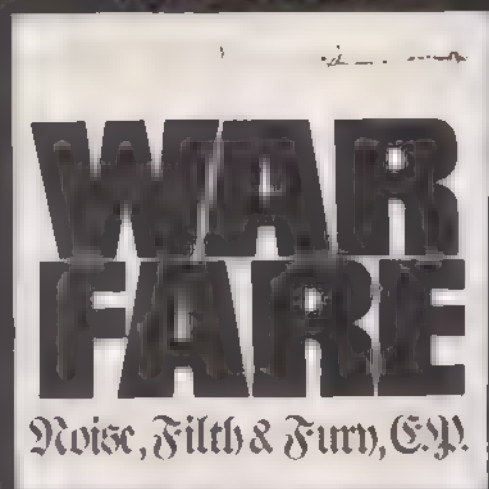
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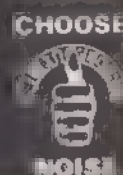
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RECKLESS

Heart Of Steel
(Heavy Metal America-HMUSA6)

After three years or so in the wilderness Toronto's RECKLESS are back. Only guitarist Steve Madden remains from the original line-up. Along side Steve now are vocalist Doug Adams, bassist Tod Pilon (both ex-WITCHKILLER) and former ACEIUM drummer Steven Wayne Lederman.

The bands debut album, "Reckless", wasn't far short of a classic. So it was with great anticipation that this new offering was placed onto the turntable. Unfortunately what I found was, in the main, a disappointment.

The addition of Doug Adams on vocals gives the band a more heavier but still melodic sound but there's nothing really on "Heart Of Steel" that matches the class material from that 1981 epic.

Best number on the album is probably the title track whilst the anthemic rock of "Hot 'n Ready" is a good opener. But for the rest, well the band sound as if they're purely going through the motions.

There's maybe nothing on this showing that can make the new RECKLESS stand out from countless numbers of similar sounding North American acts, but hopefully the band will stick together and that the next album will see a return of some of that original RECKLESS sparkle.

BERNARD DOE

CELTIC FROST

Morbid Tales
(Noise Mini-LP)

Despite all the abuse that was directed at HELLHAMMER, especially from myself, there can be no denying the bands immense popularity on the underground metal scene. But much, if not all of that success was gained purely on the bands image and reputation rather than any musical ability some people might have thought the band possessed.

Now as the memory of the Swiss black metallists begins to fade, HELLHAMMER's brainchild, guitarist Tom Warrior, unleashes his new band-CELTIC FROST.

Well, I have to admit that CF are a definite improvement on HELLHAMMER. That's obvious from the opening number "Into The Crypts of Rays", with its haunting intro, and shock-horror, a lead guitar solo - something almost non-existent in previous HELL-

HAMMER material. The power metallized "Visions Of Mortality" follows with its injections of doom, and I would say is the best track. However, "Procreation(Of The Wicked)" brings back memories of those nightmarish HH days with its nauseating out-of-tune riff.

"Return To The Eve" continues the doom metal trend but is a little better than "Procreation..." before the more up-tempoed "Danse Macabre" and "Nocturnal Fear" close the LP on a high.

I'm often being asked to give credit to HELLHAMMERS/CELTIC FROSTS lyric writing and indeed I would put the bands lyrical content almost in a class of its own in the Black Metal field. But as a vocalist I'm afraid Tom Warrior does nothing to compliment those lyrics. Basically CELTIC FROST need a vocalist with far more scope.

Ironically the title track "Morbid Tales" has been omitted from this mini-LP's European release, which I find crazy as it's by far the fastest, most powerful track the band have ever done. Still, the number should appear on the US version which I understand is coming out on Metal Blade Records.

CELTIC FROST are an improvement on HELLHAMMER sure. But Warrior and Co still have a long way to go and a lot to learn.

BERNARD DOE

PAT BENATAR

Tropico
(Chrysalis CHR 1471)

WARNING. Readers voting for Pat Benatar in the 1984 MF Poll's Female Vocalist category are in danger of being shot. Yes, the sad fact of life is that Pat is no longer an HM vocalist nor is she a hard rock vocalist. Forget the glory days of "Heartbreaker" - Pat now plays, or rather sings middle of the road, sophisticated Ameri-pop - nothing more, nothing less.

This is a shame because even though she can't really give a toss about her fans I've liked her voice since I first heard the aforementioned "Heartbreaker" on US radio when it was first released in 1979, which resulted in the immediate purchase of "In The Heat Of The Night" which still ranks as one of my favourite albums. Since then I've watched Pat Benatar's musi-

cal decline to a mere puppet of American rock fashion. The rot set in of course when guitarist Scott Sheets was kicked out in favour of keyboardist (and looking a real prat) Charlie Giordano who completely destroyed the hard rock aspect of Pat's appeal for me. Of course, "Love Is A Battlefield" wasn't too bad because it was something different but this new album is just a pile of crap, I feel ashamed at wasting good money on it. Tracks such as "We Belong" (an attempt at the Christmas singles market, you just see!) "Love In The Ice Age" or "Takin' It Back" just float along like shit in a river. I really can't see how Pat can intend to break the UK market with any of this stuff, particularly as the UK charts are full of shit already. Remember voters - our guns are loaded!

DAVE REYNOLDS

SINNER

"Danger Zone"
(Noise NO013)

Noise seem to be unleashing some great German talent recently. Hot on the heels of GRAVEDIGGER, RUNNING WILD and the superb S.A.D.O., comes the latest offering from SINNER.

SINNER take their name from their lead singer and bassist Mat Sinner whose vocal style reminds me somewhat of Brad Sinsel of TKO fame. Indeed musically SINNER are very much in the same mould as the Seattle rockers, ie. Straight ahead HEAVY rock/metal, delivered in gut wrenching style, complimented by an equally powerful vocalist.

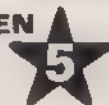
Basically this album Kicks Ass from beginning to end, and without taking time out for any ballad which most bands feel obliged to do. If I had to pick out any favourite tracks then I would probably go for "Shadows In The Night" with its catchy chorus, or the fast paced title track which opens the attack.

There's nothing in particular original at what SINNER do, it's just that this German quartet do it better than most, and with the huge market that exists for this form of metal then SINNER could well go a long way.

BERNARD DOE

YNGWIE J. MALMSTEEN

Rising Force
(Polydor-Jap. Import)



Hardcore bangers across the globe have been shouting the praises for Yngwie J. Malmsteen long before he moved across the Atlantic from his native Sweden to record albums with Ron Keel's STEELER and Graham Bonnett's ALCATRAZZ. A majority of that praise was on the strength of a demo going around at the time by Malmsteen's band RISING FORCE. Well now tracks from that demo, "Black Star", "Far Beyond The Sun", "Now Your Ships Are Burned" (all new recordings) have found their way onto vinyl along with some new material on Yngwie J. Malmsteen's debut solo album.

Converted fans of the Swedish axe hero will no doubt go ape-shit over this album and indeed I'll be the first to admit that the sound of Malmsteen's breathtaking, self-indulgent, guitar work is a joy to the ears. But one thing I've always questioned is the man's songwriting ability? I mean there's certainly nothing on show here that I could honestly say is an above average song - a hot guitar solo doesn't turn a song into a classic. Not in my book anyway.

Maybe I'm being a little unkind in judging Yngwie Malmsteen's songwriting ability on "Rising Force", because a Heavy Metal album it most certainly is NOT. The tracks are a mixture of blues, jazz and even classical work, all centered around Yngwie's virtuoso guitar techniques.

As I said before an album for the converted.

BERNARD DOE

FISC

Tracker
(Mausoleum-Skull 8352)



A much lauded French outfit, FISC's debut is well played, no pussy footing about metal with a slight melodic touch. Unlike most of their compatriots FISC choose to write in English some good stuff worth banging thy heads too. Improvements could be made in the vocal department 'cos Andre Balzer isn't that hot but his English is good. The twin guitar attack of Jean-Michel Mauffray and Alain Aime has a lot of power and there's plenty of VAN HALEN,

UFO and ACCEPT to add to their appeal. The intro to "Danger" reminds me of WARNING's "Portrait-Robot" - in fact "Tracker" is quite similar to WARNING's brilliant "Metamorphose" LP in style.

"Running With The Devil" has traces of IRON MAIDEN apparant and features a nice down tempo middle section that offsets the fast pace to fine effect. "Don't Dream Too Much" (about the photo of Mary-Ann Scandiffio elsewhere in this issue perhaps?!) suffers from a plodding bass and drum beat from Pierre Bechet and Dominique Henry but is rescued by impressive guitar skills.

"Midnight Killer" has a cliched sound effect and cliched lyrical content but is one of the albums best tracks along with "Rock'n'Roll" both featuring the distinctive FISC guitar sound aided by the great production by Jos Kloek. For me "Rock'n'Roll" is the records best cut. Finally the band depart with "Teaser Woman" which again features that FISC guitar sound.

FISC could be vying with WARLOCK and STEELER for Mausoleum's second best band. (No Prizes for guessing number one - BLACK LACE of course!)

DAVE REYNOLDS

MEATLOAF

Bad Attitude
(Arista)



What the hell is going on? MEATLOAF in MF? Well I just review what I'm given - don't blame me. Seriously though ol' Meat's come up with an excellent record. I've never been much of a MEATLOAF fan, I mean I believe there's only three good tracks on "Bat Out Of Hell" and never took any notice of his other more recent brace of albums - also I think the only reason he's living in the UK now is because it's the only place he sells records. So why review the record? One reason was Bob Kulick. This man has to be my favourite guitarist along with more well known(?) axemen poutin' Punky Meadows and BLACK LACES's Carlo Fragnito. His work with BALANCE, KISS, SPYS, DIANA ROSS and countless others big and not so big have never been short of brilliant and here he is allegedly wasting his talent with the big guy.

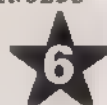
The reason being Bob likes being in a band situation although he's made more money out of his session work. Kulick rules the title track - his solo's are devastating and this could be a good single to follow up "Modern Girl" which is Meat's best piece since "Bat". Typical operatic metal in style. I'm impressed. Then comes the two Jim Steinman compositions - the weird "Nowhere Fast" and "Surf's Up" which is the weakest out on offer. (The former was previously featured on the "Streets Of Fire" soundtrack Steinman appeared on and the latter on Steinman's "Bad For Good" LP).

Side two begins with a piano intro and heartfelt vocals from MEATLOAF before bursting into a mid-paced catchy track titled "Piece Of The Action" (Big Boy pleading for what he can't get - get the picture?). "Jumpin' The Gun" is an average rocker but very catchy after a few plays. "Don't leave Your Mark On Me" is a bit throwaway but appealing as is "Cheatin' In Your Dreams" both written by AOR man John Parr but the BEST track is "Sailor To A Siren". BALANCE fans will love this one. Both Meat and Kulick are superb on this. Worth buying the LP for this one alone.

DAVE REYNOLDS

CHINAWHITE

Run For Cover
(Mausoleum Records-Skull8351)



CHINAWHITE are a 5-piece heavy rock band from Sheffield who remind me a bit of SAVAGE, but unfortunately lack that killer punch the loose'n'lethal men possess.

The AC/DCish "Take No Prisoners" is the standout track being fairly typical of the albums 10 tracks, with its heavy driving rhythm. Although in the main I find the numbers all too predictable and one paced, not being helped by some unimaginative lead-work.

"Slow Train" is more melodic giving the track a slight American feel, though any impact is lost through poor backing vocal harmonies.

If you're into pedestrian hard rock then CHINAWHITE could be for you. But me? Well, I'll pass on this one.

BERNARD DOE

MADAM X

We Reserve The Right
(Jet US Import)



Rick Derringer produced MADAM X are the bastard offspring of the unlikely liason between TWISTED SISTER's stomp and JUDAS PRIEST's scream. No matter how much gloss Derringer put into this or how much hair-spray bass player Chris Goliber uses to spike his hair like that there's no denying that this mob are very second rate. Fronted by vocalist Bret Kaiser and featuring sisters (No, not TWISTED ones - I mean

girls) Roxy Petrucci (drums) and Maxine Petrucci (guitar) they cavort their way through Mickey Mouse metal anthems such as the ridiculous "Come One Come All" and "High In High School" or mundane tunes like "Metal In My Veins".

However not all of "We Reserve The Right" can be dismissed as some kind of contemporary Spinal Tap spoof. "Stand Up And Fight" is a stormin' metal belter of near Constable style head-bangin' on the floor proportions - yeah, almost death metal and well delivered indeed. "Cat's Got

Your Tongue" too has its moments and one of them is an absolutely superbly lyric - "F is for Fighting. C is for Chew. K is for Knuckles. All I need is you."!! Kryss Foxx would be proud of 'em.

Sadly, "We Reserve The Right" has more bad points than good ones and should be purchased only if you can't resist the temptation of buying every metal record that heads out from the States - (I guess I'm addicted too). Just think of this album as a joke that'll soon wear off.

DAVE REYNOLDS

SINGLES & E.P.'S

MINOTAUR

Burner/Witch Hunt
(Ranger Records)

MINOTAUR are a young, talented four-piece from Oshawa, Canada. The band consists of Kevin 'Leach' Perkins (lead vocals), Pete 'Smokey' Lesperunce (guitar), Greg Lazor (bass) and Mike 'Speedy' St.Cyr (drums and vocals).

The fast paced "Burner" reminds me a lot of early MAIDEN, especially with 'Leach' Perkins strong Di'anno inspired vocals. "Witch-Hunt" is a little slower than the 'A' side but is still a good track which shows a lot of promise.

The band have been playing together since they were 11 years old (their average age is now 16) and I'm sure we will be hearing a lot more of MINOTAUR in years to come.

Contact: MINOTAUR c/o Richard J Dunn, 1212 Sun Valley Court, Oshawa/Ontario L1J 3N2 CANADA.

BERNARD DOE

SIREN

Terrible Swift Sword/
Metro Mercenary
(Siren)

From Brandon in Florida, SIREN decided to issue a 7" single rather than a demo but unfortunately the copy I received managed to acquire a large crack in the vinyl which broke upon removal from the sleeve. What I managed to hear (yes, at least I made the effort to try to find out what they

sound like before throwing it at the nearest postman) sounded pretty good with the PRIEST influenced "Metro Mercenary" being the better cut. Is it possible to get hold of another copy guys?

SIREN are: Doug Lee (vocals), Rob Phillips (guitar), Ed Aborn (drums) and Ben Parrish (bass). Correspondance: 1601 Airport Dr., Tallahassee, Florida 32304, USA.

DAVE REYNOLDS

PAULINE GILLAN'S NORTHERN DANCER

"One More Time" 12" EP
(Bullet Records - Bolt 11)

Here we have a female singer hoping to cash in on the success of a famous brother (Ian of DEEP PURPLE fame). "Red House" is the best of the three numbers, being a bit more heavier than the commercial hard rock of "Hold On (I'm Coming Home)" and the title track which I'm afraid does nothing for me.

BERNARD DOE

BANSHEE

Breakdown/I Am The Light
(Crossbow)

From Canada blasts the debut single by BANSHEE. I think TOKYO BLADE should hear "Breakdown" because it sounds a dead ringer for the Salisbury quintet. The B-side smacks a little of early RUSH. The band is: Jamie Cooper (vocals) and also responsible for the logo, cover artwork and hand cutting/

glueing the covers - I'm sure we all wanted to know that eh?!), Michael Farron (guitars), Chad Temple (bass) and Dean Rawlings (drums).

Write to: BANSHEE, 109 Simpson Ave., Toronto M4K 1A1, ONTARIO, CANADA.

DAVE REYNOLDS

THE LONELY HEARTS

F.M. Fantasy/Young Girl
(Tenacity Records)

Formed from the ashes of PANZA DIVISION (a band once tipped to follow in the footsteps of DEF LEPPARD as Sheffield's next superstars), this debut from THE LONELY HEARTS isn't much to shout about being just well played, listenable radio rock. I'm not really very enthusiastic about this Pete Hinton produced single but then again I wasn't into PANZA DIVISION either.

DAVE REYNOLDS

GRAVE DIGGER

Shoot Her Down 12" EP
(Noise-NO016)

Thrash metals answer to TWISTED SISTER (in the musical sense - not visual) are back with a new offering. "Shoot Her Down" is typical GRAVE DIGGER - fast, intense, thrash with its anthemic chorus. But "Storming The Brain" at five minutes plus I find too long and boring. The other number "We Wanna Rock You" is from the bands great debut album "Heavy Metal Breakdown".

BERNARD DOE

TANK

SHOOT 'EM DOWN

If the punk era ever did anything for rock (other than the SEX PISTOLS) then it was when the DAMNED kicked out Algy Ward because if they hadn't then one assumes that TANK would never have been formed. Having been booted out, Algy drifted into a pub in Croydon, bumped into a couple of local Muso's, signed to DJM and the result was "Filth Hounds Of Hades".

Quite a lot has happened since then - several tours, three albums, line up changes the whole macoy but, it springs to mind, during all that time TANK have hardly had their fair share of press coverage.

"I don't know why but we've never been the darlings of the press" said Algy - God knows why. After all, the first thing he did when I met him was to drag me down to the nearest drinking establishment, but I must admit that a number of scribes told me to watch out as the band had a bad reputation. Hence the rest of this is written after a few (honest) pints of the amber liquid.

Why the line up changes? "Well we got Mick (ex WHITE SPIRIT) in on guitar during the "This Means War" album, we played one gig at the Marquee and I decided that there had to be some changes so I sacked Pete Brabbs. Then Mark Brabbs left to drum for DUMPY'S RUSTY NUTS".

So you got in Cliff Evans and Krall? "Yeah, Cliff was playing guitar with CHICK-ENSHACK, or as the Dutch press release says CHICKENSACK and Krall used to play with Mick in WHITE SPIRIT so we didn't have any trouble finding him. As it happens, he kept pestering Mick so we took him on to shut him up".

What ever happend to DJM? "They dropped us, they dropped everyone, so we had to look elsewhere. That's where the Music For Nations/Roadrunner Connection came in as we took them the tapes that we did with John Verity and they liked them which resulted in "This Means War" being released".

In the true sense "This Means War" was a conceptual LP wasn't it? "Yes, in fact it was all about the Falklands War. The whole thing was based on my feelings about conflict. I wasn't saying if it was right or wrong, I was just singing about how I felt. Unfortunately, some people got the wrong idea about it. One reporter tried to turn an interview into an Anti Nuclear protest and another had a "Kill An Algy - Win A Car" campaign. None of that was intended".

Are there any hidden meanings behind your new album "Honour And Blood"? "No none whatsoever - it's just a collection of songs. Individual songs have their own meanings but that's obvious. For example, "The War Goes Ever On" is all about the continuing battles in places like Beirut. It doesn't matter what era we're in there is always a punch

up somewhere. But there is also a couple of love songs like WMLA, and also a Don Covey cover so it's a fair mixture".

You've produced this yourself? "Yes, unfortunately we had to do it in two studios so I think you'll find there are two very different sounds on the album, but I'm pleased with the result".

By the time you read this, TANK will be well on their way to completing a Euro tour supporting METALLICA. What can we expect?

"Our set will include numbers from all of our albums because our fans expect it. Of course we're essentially plugging the new album but there will be stuff from "Filth Hounds", etc".

You're only doing one UK gig, wouldn't you like to do more? "We'd love to but where and when. It's something we'll have to look into, but I don't make the decisions so we'll have to wait and see".

I must admit that I was very impressed by the rehearsal set that I saw, and pleasantly surprised by "Honour And Blood" as it's certainly the most impressive album from TANK to date. It does seem a shame that the METALLICA/TANK roadshow isn't rolling a bit more over the UK as a lot of people are going to miss out on one of the most exciting gigs that's ever hit our shores - GO IF YOU CAN - only wimps will miss this one!

STEVE PRICE



PENBANGERS

METAL FORCES • 17 Livingstone Link • Chells • Stevenage • Herts SG2 0EP

I'M A 18-YEAR-OLD CREATURE of the night who's looking to buy/trade live tapes with guys and hot looking girls around the globe. Esp. from NY, LA, Australia, Europe, Japan, S.America etc. who are into KISS, T.Sister, Metallica, Manowar, Raven, W.O.W., Accept, Fate, Sound Barrier etc. Send tape list and photo (if possible) to: Mike (The Blade) Savoia, 12814 NE 136th, Kirkland, WA 98034 USA.

15-YEAR-OLD MALE INTO Metallica, Exciter, Slayer, Venom, Anthrax, Fate, Anvil, W.A.S.P. I would like to hear from 'bangers all over the world to trade tapes, info etc. Also from 'bangers in America who can tell me about Exodus, Megadeth, Abbattoir - info, demos, live tapes etc. Write to: Barry Lynch, 203 Wandsworth Bridge Road, Fulham, S.W.6. London, ENGLAND.

CHICAGO NATIVE WHO IS currently attending the University Of Iowa needs demos and/or info from HM bands worldwide for a hard core metal show every Saturday Night on the University radio station KRUI 89.7FM. **AIRPLAY GUARANTEED!!** I would also like to hear from fans worldwide also. Current faves are: Thrust, Slayer(LA), Nasty Savage, W.O.W., Trouble, Cure, Venom, Motorhead, Fate, Anthrax, Metallica, Exciter and everything HEAVY! Write to: Joseph Leopold Be Becht HM DJ, 1010 W.Benton Apt 215F, Iowa City, Ia, 52240, USA.

15-YEAR-OLD BANGER into: Hrax, Dark Angel, Slayer(LA), Jag Panzer, Exodus, Trouble, Possessed, Celtic Frost, Acid, Destruction and many more! I'm starting a fansine with a friend called "Brain Damage", that will feature only the HEAVY bands like the ones mentioned above! I'd like to trade tapes with other hardcore 'bangers and hear from some of the heaviest bands from all over the world!! If you're heavy you're sure to get in the magazine!! Brain Damage, c/o Vadim Rubin, 6110 E. Los Arcos St., Long Beach, CA 90815, USA.

BIG CITY CHICK GOING OUT OF her mind in a small town. Needs to hear from Death Metal Maniacs to trade or just rap. Anyone into Trouble, Anthrax, Slayer, Celtic Frost, Vol-Vod, Dio, and Loudness. Please write. No Poseurs! Erin Tuohy, 1106 Nofftz Dr., Champaign, IL 61821, USA.

A TOTALLY HARDCORE THRASHER into Destruction, Slayer, Exodus, Possessed, Iron Angel, Sodom, Megadeth, Bathory, Death, Overkill etc. Would like to correspond and/or trade demos with any other over-the-top death metal maniacs. No wimps and posers please. If you're into the heaviest and fastest write to: Borcivoj Krgin, 13-24 123rd Street, New York NY 11356, USA. Please include your lists if you're into trading tapes.

FRENCH THRASHIN' METAL collectors into Megadeth, Exodus, Grave Digger, Hrax, H-Bomb, Nasty Savage, Possessed, Destruction, Dark Angel, Overkill, Sarait, Abbattoir, Queensryche, Malice, Shining Blade and thousands of others.... Want to exchange all about new metal. In demos or live tapes. Wanted! To hear about real HM bands because of possibility of being played on local radio. Marc Festinger, 255 Boulevard St Denis, 92400 Courbevoie, FRANCE. Tel: 788-39-09

METAL DJ LOOKING FOR DEMOS/RECORDS for air-play on local radio station in New Jersey. All bands send tapes/records with band info to: Ray Young, 129 8th Street, Piscataway, New Jersey, 08854 USA.

BESTIAL THRASHER FROM HELL invites you to come to his coven to feast on poser's flesh and wimps blood. Please join my crusade of death in causing mass poser destruction. I am ragin for photos and live tapes of: Sodom, Iron Angel, Destruction, Possessed, Bathory, Slayer, Exodus and Celtic Frost. I am looking for Bloodhunters, Angel Rippers and Death Ragers from Germany and all thrashing areas. Write to: Ron "Witchhunter" Carl, 66-26, 79 Place, Middle Village, NY 11379, USA. (Posers beware the Witch-hunter is about to rage!)

ATTENTION: All Metalheads, Headbangers and Freaks throughout the world who crave and live for the cause of Heavy Metal! I'm 18-years-old and like to bang till it bleeds. I'm into Sabbath, Venom, Slayer, Trouble, Exciter, Accept, Metallica, Motorhead, W.A.S.P., and anything hard, fast and loud. Please write! All letters answered. Kevin 'Madman' Miller, 1929 Weathersfield Way, Schaumburg, ILL 60193, USA.

WANTED: Tape Traders from all over the world. I'm fast and reliable in sending my tapes. I'm into all Heavy music - current faves being - Mainesaxe, Queensryche, Fate, Crue, Venom, Anthrax etc. Your list gets mine. Write fast to: Steve, 25 Stourbridge Road, Halesowen, West Midlands, ENGLAND.

I'M A 15-YEAR-OLD who absolutely HATES Duran Duran and Top 40 radio. I'd like to hear from rivetheads from all over. I'm into T.Sister, Crue, Ratt, Dio, Priest, Fastway, Aerosmith, Zep, W.A.S.P. and loads of others. I'm also interested in rarities from the LA bands: tapes, pictures etc.. Stephen Pearcy and Nikki Sixx lookalikes are WELCOME!! Write: Stace, Cole Road, Box 406A, Flemington, NJ 08822, USA.

I'M 17, FEMALE AND interested in male metal maniacs. I'm into Priest, Sister, Crue, Zep and others. Write to: Ann Abellians, 145 Bayard St., Brooklyn, New York, USA. P.S. You better keep THE FAITH!

I AM LOOKING FOR LIVE OR demo tapes of the following Megadeth, Possessed, Angelwitch, Fate, Exodus, Exciter, Venom, Slayer, New Motorhead, Sodom, Rising Force, Anvil, Early Priest demos, live Randy Rhoads Diary Of A Madman tour with guitar and drum solo. Any other music or noise also needed for Brain Damage. No LA letters! unless you are or know Dave Mustaine! (Dave don't fuck around!) No Bullshit. Pat Saugar, 122 Gressel St, Hayward, CA 94544, USA.

22-YEAR-OLD TORMENTOR into W.A.S.P., Death Dealer, Warlock, Abbattoir, Warrior(LA), Malice etc. Needs some blood hungry metal heads to trade tapes, patches etc. Also would like to hear from bass destroyers. Write to Ken 'Tormentor' Mosher 405 St Jean 2, Laprairie, Quebec, CANADA J5R 2K8 P.S. Blackie's God!

18-YEAR-OLD- JAPANESE female wants to hear from bangers any age from anywhere. I'd like to know what HM is like where you live. I'm into Scorps, Accept, Metallica, Loudness, I-Ray, Queensryche, etc. Please write to: Michiru Sano, 2-29-14 Motouhashi, Totsukaku, Yokohama 247, JAPAN.

23-YEAR-OLD MALE FED-UP meeting Wimps who are into Duran Duran etc., wants to hear from metal maidens anywhere (20-25) England, Europe or the States. I'm into all metal (not Kiss or Venom) especially Metallica, Maiden, Saxon, Motorhead, Y&T, Waysted, Scorpions, Priest, Chariot, Manowar, Savage. So come on girls, help restore my faith in human nature and write to me today. I will reply to any letters sent. Photos appreciated. Dennis Smith, 9 Berwyn Road, Tulsa Hill, LONDON SE24 9BD ENGLAND

I'M A 16-YEAR-OLD SPEED Death Rager from Hell. I want to trade demos or live tapes. Favs are Possessed, Sodom, Exodus, Slayer, Iron Angel, Mantas, Destruction, Poison, Vermin and Venom. Send list and letters to Paul Catapano, 61-01 65St, Middle Village, NY 11379 USA. Remember always **Rage to Death!!!**

17-YEAR-OLD TOTAL DEATH Metallist wants to hear from female/male power metal maniacs anywhere. I'm into METALLICA, Venom, Vol Vod, Slayer, Xzownite, Exodus, Helloween, Megadeth, Death Dealer, Anthrax, Shit Death, Hellhammer, Bulldozer etc., I would like to exchange demos, live tapes, recordings etc etc. Send photo if possible. No Motley Crue crap or wimps please! Write to: Gavin Potter, 138 Endinburgh Ave, Gorleston-on-Sea, Gt. Yarmouth, Norfolk, NR31 7HE. ENGLAND.

I WANT TO TRADE DEMOS AND live tapes! Have tapes from Triumph, UFO, Rush, Metallica, Venom, Warlock, Manowar, Loudness, W.A.S.P. and many more. I'm looking for HM videos! I'm also looking for new HM bands, send for review in the biggest German magazine "Rock Hard" demo/photo/biograph to: Frank Trojan, Passmannweg 15, 4600 Dortmund 76, WEST GERMANY.

NEW YORK headbanger looking for live tapes of Accept, Anvil, Exciter, Slayer, Fate, Savage Grace, Obsession, Venom, Metallica the list goes on. Also looking for demos of the above and of up-and-coming metal acts. Already have many of the above and NY area bands to trade. Wish to establish contacts worldwide. Will answer. Write to: Mike Fringo, 345-63rd Street, Brooklyn New York 11220, USA.

TOBRUK

NOT JUST A BATTLE - BUT A WAR CRY!

Put your beers down and pay attention, all those of you who have been moaning about the lack of raw guts and energy in those who now pass for the Best of Brit Bands! EMI's latest 'rock' signing, TOBRUK are about to whip the carpet from under those Yankie feet and give them one hell of a battle in the race to the top!

Since their first headline tour of the clubs last August, and a few dates with DIAMOND HEAD, they have been keeping themselves busy by jetting off to Philadelphia in the company of Lance Quinn to record their first piece of plastic platter for EMI. A big step for a band who not so many moons ago were sharing a Bedford rehearsal room with punk band DOT DASH.

"It all happened quite fast" confirmed drummer Eddie Fincher, "Our main manager's brother came to see us at Bedford and suggested that we sent a tape to his brother who is one of the Directors of 'Light and Sound' (the US company along the lines of Entec, only bigger).

Two months elapsed before they got the call to go to Birmingham, to make a few demos. Eventually moving to Brum in January 1982. Incurring line-up changes along the way, the new settled line-up of: Snake (vocals), Nigel Evans (guitar), Mick Newman (guitar), Jem Davies (keyboards), Mike Brown (bass) and Eddie Fincher (drums) clinched the deal with EMI in April of this year.

So what had made EMI so interested? "We hired the Birmingham Odeon for an afternoon" confesses Nigel, "and using a huge lighting rig etc., we set about filming a video, which sealed the deal for us."

Fortunately the lads can play as well as they look on the video, something which doesn't always happen!

So why had the band chose Lance Quinn to take the helm production wise? Jem-"We liked the sound of what he had done before (the LITA FORD and BON JOVI albums spring to mind) and he was one of the few top producers available. It's always difficult if everyone wants Mutt Lange to produce their album. I know he's meant to be the best, and you can't fault what he does (I don't think our Mr. Doe would agree) but it's all getting to sound the same. We wanted someone who was interested in our music."

Their previous experience of working in 24-track studios up in Brum, paid its dues and the boys knew roughly what sound they were aiming for, cutting Mr. Quinn's work down to good old fashioned guidance!

If the album is as powerful as their live performance - than it should be one great humdinger! Something good to listen to whilst recovering from the Xmas booze up! Which brings me round to their live perfor-



Pic Mike Laye

mance. I caught the lads at Heads in Watford, and although the crowd was small (where the hell are all the headbangers in North London - ya missing out on a great little club) the place was really set alight by the fourth number.

It is nice to see a lead singer who has a clear strong voice and doesn't make a complete ass of himself, by trying to out pose everybody in sight!

Their set varies as much in lyrical content, everything from anti-war to old boilers (funny writing a song about central heating!) as it does in pace, with "Wild On The Run" and "The Show Must Go On" really standing out. Both of which were released on Neat Records last year (Neat 32).

Much of TOBRUK's live power lies in their textured sound which has been brought about by promoting the keyboards on a par with the guitars, similar to the effect GRAND SLAM have been chasing with Mark Stanway. Actually Jem looks a lot like Mark on stage with his blond flowing locks - (dare I say a band for the ladies? It's about time we had a group who matched looks with musical know-how!)

Check the band out live for yourself on their current UK tour of the clubs throughout December.

HEATHER FLANNAGAN

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